DOCUMENT RESUME

ED 353 090 RC 018 439

AUTHOR Chisholm, Anita; And Others
TITLE Making Education Relevant for Contemporary Indian Youth: A Handbook for Cultural Curriculum Developers Focusing on American Indian Tribes and Canadian First Nations. 1991 Edition.
INSTITUTION Oklahoma Univ., Norman. American Indian Inst.
PUB DATE 91
NOTE 126p.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052) -- Guides - Non-Classroom Use (055)

EDRS PRICE MF01/PC06 Plus Postage.
DESCRIPTORS *American Indian Education; American Indians; *Canada Natives; *Cultural Education; *Curriculum Development; Educational Resources; Elementary Secondary Education; Instructional Material Evaluation; Instructional Materials; *Multicultural Education; *Relevance (Education)

ABSTRACT

This guide was developed to assist American Indian and Canadian Native educators in developing cultural curriculum materials for use in the classroom. The purpose of developing authentic cultural materials is to enhance the educational experience of Indian students and White students. The guide covers the following topics: (1) cultural curriculum development including goals of multicultural education and cultural learning; (2) format for cultural curriculum development; (3) writing specific and clear objectives for classroom instruction; (4) sample unit outlines for curriculum development; (5) rules for effective, clear writing; (6) interviewing techniques and example of a lesson prepared from an interview; (7) setting up curriculum teams; (8) scope and sequence of curriculum; (9) documenting cultural curriculum resources and available resources on American Indian tribes and Canadian bands; (10) considerations when using books, films, filmstrips, etc.; (11) learning styles; (12) creating a good classroom environment; (13) interpretive illustration and authentication; and (14) examples of cultural lessons. (LP)

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MAKING EDUCATION RELEVANT FOR CONTEMPORARY INDIAN YOUTH

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A HANDBOOK FOR CULTURAL CURRICULUM DEVELOPERS FOCUSING ON AMERICAN INDIAN TRIBES AND CANADIAN FIRST NATIONS

1991 EDITION

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Pictures on the cover and throughout this Handbook are children of American Indian Institute staff members: Make Samuel Ross, John A. Gilbert, Jr., William Fish, Steven L. Gilbert, Louis Dekeneks Ross, Terry Holloway, Karen Fish, and Danielle R. Gilbert.

INTRODUCTION

The American Indian Institute at the University of Oklahoma cordially welcomes you and your colleagues to this Indian Cultural Curriculum Development Workshop. We are delighted you have chosen to spend a week writing curriculum and having an opportunity to meet and share ideas with other Indian educators. The development of these cultural lessons will make a difference in the lives of our Indian youth.

In recent years, Indian tribes, bands and nations throughout the North American continent have recognized the need to have a written legacy to pass on to future generations. Indian communities have also increased their commitment to having cultural studies as an essential component of the educational experience provided for Indian children attending tribal schools, BIA schools and public schools.

The American Indian Institute has developed this Handbook for Cultural Curriculum Developers Focusing on American Indian Tribes and Canadian First Nations in response to the need among educators for an approach to learning skills, methods and techniques of cultural curriculum development, using a simple curriculum format.

The Institute will continue to sponsor national, regional and on-site cultural curriculum development workshops for American Indian and Canadian Native educators to develop authentic cultural curriculum materials for use in the classroom.

We wish you a productive and enjoyable week.

Anita Chisholm

Anita Chisholm
Director

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CULTURAL CURRICULUM DEVELOPMENT

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GOALS OF MULTICULTURAL EDUCATION

- **To reflect diversity and life in the world**
- **To recognize and reduce racism and discrimination**
- **To provide alternatives for personal choice**
- **To increase student mastery of basic skills by using culturally relevant materials**

CHARACTERISTICS OF A SOUND MULTICULTURAL EDUCATION PROGRAM

- **It is broadly developed and include a wide range of ethnic and cultural groups.**

- **It relies on concepts to make meaning of isolated facts.**

- **It is interdisciplinary, crossing a wide range of subject areas.**

- **It is comparative, bringing multicultural perspectives to bear on a given topic.**

- **It helps students develop the ability to make decisions and resolve personal and social problems.**

THE SCHOOL CURRICULUM

- **The school curriculum includes all experiences the school offers the student**
- **Multi-ethnic experiences should be interwoven throughout the school curriculum**
- **The school curriculum should promote a better sense of self**
- **The school curriculum should prepare the student to live harmoniously in a multi-ethnic society**

- Some reasons why ethnic/cultural studies should be included in the school curriculum:

1. To date, the American Indian experience -- in any fair and substantial sense -- has been largely omitted from the curriculum in American schools. As a result, neither Indian nor non-Indian students are being fully educated for the challenging realities of their times.

2. Indian students have very special needs for a sound program of Native American studies. This aspect of a school curriculum can serve two essential purposes:

   A. Native American studies help Indian students, perhaps more than anything else, to answer persistent questions they have about their identity. It is important for them (and for non-Indian students) to come to see themselves in relation to their total environment in space and time...and to locate themselves on the map of human experience.

   B. Indian studies also provide Indian students with information and a sense of appreciation about their people they desperately need in order to become strong leaders. Effective leadership, especially that of minority people, must be based upon a knowledge of their past and a comprehensive knowledge of their present condition. Aspirations and a sense of destiny grow out of this knowledge.

3. White students also have an urgent need for systematic exposure to at least the fundamental aspects of Indian (and other ethnic) studies. Typically, white students bear burdens of past and present information and experiences which often deceptively lead them into taking positions of being anti-Indian (anti-minority), indifferent, or patronizing. Biased or inadequate information often leads young people into taking disastrous approaches to living their lives in American society.

- The school curriculum -- the entire experience of going to school -- should provide students with a balanced set of experiences, activities, and pursuits:

1. A BALANCE BETWEEN LEARNING FROM BOOKS AND LEARNING FROM LIFE.

   The typical school program is too heavily weighted in favor of the printed word. Life is the true master text. Books, as valuable as they may be, are less vital. A teacher does not have to achieve absolutely equal balance in this regard, but should filter through his/her program whatever elements of real life and experience are appropriate and possible in a given community. The use of the classroom as a laboratory for social living (including the selective use of resource persons, field trips, and other activities) helps achieve this aspect of balance.

2. A BALANCE BETWEEN THE PRESENT AND THE PAST.

   History provides a perspective for which there is no substitute. Today tends to be a great deal more meaningful to students if they understand the yesterdays as well. This relationship is reciprocal, however, because the study of yesterday is made more alive when it is mirrored in the context of today. The wise teacher weaves these threads together and skillfully relates the present to the past. A strong current events program which begins in the first grade and continues right on through the curriculum is helpful in achieving this type of balance.

3. A BALANCE BETWEEN THE PLANNED EXPERIENCE AND THE EXPERIENCE OF PLANNING.

   A selective core of curriculum content is usually built up and maintained in schools over a period of time. However, the learning process whereby children are active participants in planning, carrying out, and evaluating some of their own schooling experiences is probably more valuable. Role playing enlarges this emphasis on process, and contributes to this aspect of balance.

4. A BALANCE BETWEEN INTELLECTUAL AND BEHAVIORAL GOALS.

The ultimate test of education lies in behavior...not just in mere "knowing". Children may be able to discuss the concept of the inherent quality of human beings, but their actions may demonstrate racial arrogance. The essence of social studies lies in human relationships, and the school social studies program cannot be considered a success unless the quality of living is visibly improved. Very few school programs genuinely nourish attitudes and enlightened human behavior as an essential and important part of the school curriculum. Until this is done, social studies remains something in a book, and fails to achieve its goal of becoming embedded in behavior.

These four (4) examples cover only some of the many aspects of the school curriculum that can and should be balanced. Balance is a broad value and attitude that should be applied to every aspect of schooling.

- Curriculum is the substance of the school program. It includes the content that students are expected to learn. Some people believe that the primary purpose of the curriculum is to help students acquire cognitive knowledge. Others consider curriculum as the program for helping students develop humane and rational qualities, and relegate academic content to a secondary position.

  Reflected in the school curriculum are: (a) society's expectations for it's schools, and (b) schools' responses to society. Most people agree that the school curriculum consists of all the learning that students are expected to acquire. There is little argument, however, regarding the "best" content of the school program.

- Some school curricula are based on theories about individual personality. Thrust far into the background or ignored entirely are society, its demands, and its structure. This tends to be an incomplete and doctrinaire approach. After all, individual students are members of a society and must meet its demands to some degree. Their future existence and prosperity as individuals will depend to a large degree on how their society functions and how they function in society.

  Other school curricula are based on theories about society's needs and social change. Individuals, their demands, and their needs are thrust far into the background or ignored entirely. This, too, is incomplete and doctrinaire. Societies do not exist only for their own sake, but exist for the prosperity of their members as individuals as well. People not only interact with the group, but possess private lives as well.

  Many educators and laypeople alike believe that the school curriculum should be based on a combination of individual personality theories and social theories.

- Curriculum can be discussed according to "required" and "elective" learning or courses. Curriculum can be organized according to grade levels and age levels. Curriculum can be classified into cognitive, affective, and psychomotor domains. The curriculum developer usually needs to keep all of these aspects of the curriculum in mind.

- Any curricular, organizational, or instructional change in the school involves a complex array of factors. These include the culture and norms of the teachers; the nature of teachers' rather isolated lives in their classrooms; the principal's leadership style; and the community's orientation and values. These and other factors can make innovative behavior easy or difficult.

- What kind of school curriculum is needed for the year 2001? Futurists have offered the following as representative of the learning materials that will best help students prepare for their futures.

  Futurists recommended materials that will help maturing students:

  - cope with their society
  - understand themselves
  - understand their investment in the future
  - not feel powerless or impotent
  - identify with the society they will inherit
  - understand the nature of change
  - see how to affect the direction of change
  - understand key concepts in the social sciences, and their relation to change
  - identify roles they can take in the change process
  - avoid ethnocentrism
  - incorporate classroom learning into their immediate environments
  - transfer classroom learning to future responsibilities

  It is assumed here that teachers are "mature" individuals charged with helping students who are "maturing" individuals. Teachers can assist students by creating relevant learning situations; by helping students understand the roles of teachers and other adults; by connecting and becoming involved with maturing students; and by working with other mature and maturing individuals to change immature institutions.

  The above list emphasizes the cooperative efforts of mature individuals helping immature individuals. It also recognizes the role of the past in creating the future. Very importantly, the list reflects a general understanding that we are living in special and difficult times...and that the acceleration of change has become a major challenge.

CULTURAL LEARNING

- Most people don't deliberately and consciously set out to learn their own native culture. They learn their native culture, at least at first, simply by having been born into it, by being exposed to it, by being in it.

  For the most part, cultural learning consists of learning the agreed-upon opinions and behaviors that prevail in any group or society. The subject matter of cultural learning or cultural studies are the things that comprise and delineate the culture that have achieved consensus among the people. Later on in life, learning of one's own culture may become more formal and deliberate.

- Cultural learning involves a learner coming to know how a group of people look at and understand the world...including their collective opinions and behaviors. The cultural learner must be open to the possibility that his or her own thought and feeling system may be strongly influenced and/or even greatly changed as a result of this learning process.

- A child who is born into a particular culture learns that culture--including its language--in a gradually unfolding and organic way. It is as natural and effortless as growing up itself. Later on, at some point, children or adolescents may undergo some kind of an identity crisis as they become more critical and more questioning about their own cultural principles. Sometimes this identity crisis is resolved without great difficulty as they come to accept and affirm their culture, both intellectually and emotionally.

- Sometimes a child is born into one culture, but is transferred very early on in life to another culture. The child learns the second culture, starting with its language, effortlessly, spontaneously, and with little or no conscious reflection, discrimination, or judgment. In many such cases, young children become bilingual and bicultural (or even trilingual and tricultural) without realizing that this is something out of the ordinary. These children are literally as much at home in one culture as the other, simply because they have grown up in these cultures. Later in life, however, such people may very well undergo great emotional stress resulting from split loyalties and identities if they feel forced to choose between these cultures.

- Culture learning marks a beginning of growth in essential wisdom for our day and age.

- To engage in cultural learning is to become increasingly aware of two very powerful ideas:

  (1) People's culture plays a central and controlling role in their own lives. People who have attempted to learn another culture are likely to believe either that there are no important differences among peoples or that other people would think and behave like they do it only these other people were better educated, more honest with themselves, or more "civilized";

  (2) The people of all cultures have an equal stake in the future of the planet Earth.

FORMAT FOR CULTURAL CURRICULUM DEVELOPMENT

These are eleven (11) components to the curriculum development model advocated by the American Indian Institute at the University of Oklahoma. These components are listed below and described in detail beginning on the next page.

1. **TITLE (of lesson)**
2. **GRADE LEVEL**
3. **SUBJECT AREA**
4. **GOAL(S)**
5. **OBJECTIVE(S)**
6. **CULTURAL CONCEPT**
7. **CULTURAL LESSON**
8. **STUDENT ACTIVITIES**
9. **EVALUATION ACTIVITIES**
10. **RESOURCES**
11. **DEVELOPED BY**

1. TITLE

As you decide the title of your lesson, you should probably keep the following suggestions in mind:

- In general, the title should be short and sweet.
- The title should suggest aspects of the lesson's main concept.
- The interest of the students who will be studying the lesson should be aroused by the title.
- It is generally best to avoid making all of your titles sound very much alike.
- Just like a bulletin board caption, a title should capture the student's attention.
- The title should be appropriate in feeling and mood to the lesson.

2. GRADE LEVEL

This refers to the school grades that the lesson is targeting. This provides teachers with information as to which students the lesson will be most appropriate for.

3. SUBJECT AREA

The school subject or subjects with which the lesson is most closely aligned. Many cultural curriculum lessons fall under "Social Studies" or "History". However, many can also contribute to such disciplines as art, creative writing, reading, or science.

4. GOAL(S)

The goal or goals should state the overall aim, purpose, or end that should be reached after the cultural lesson and its student activities have been completed.

Several examples of lesson goals:

- To understand how geographic location/barriers influence the basic economic, social, political, and cultural decisions of a group of people.
- To explain three different economic systems and how each of them work.
- To explain and demonstrate ceremonial dances of the crow tribe of Montana.

5. OBJECTIVE(S)

Objectives are specific, measurable statements that describe what the learner will be like (or what the learner will be able to do) after s/he has successfully completed a learning experience.

Several examples of lesson objectives:

- Students will be able to outline the economic history of the United States.
- Students will be able to locate and label all of the Canadian Provinces.
- Students will be able to explain in writing the concept of "A Nation within a Nation".

6. CULTURAL CONCEPT

The cultural lesson and its student and evaluation activities should all revolve around the cultural concept at hand:

- The cultural concept should be presented as a brief statement that explains to students the main idea they will be learning about in the lesson.
- It should consist of one or two complete sentences.
- It is the most basic unit of thought to be studied in the lesson.
- The concept should be appropriate to the developmental level of the students.
- Example of a cultural concept:

  The Indian "extended family" generally includes more people than what American society terms the "primary family unit," which consists of a mother, a father, and their children.

7. CULTURAL LESSON

The lesson and the information presented to students should:

- Stimulate the interest of the students
- Be as short or as lengthy as the lesson calls for, and is appropriate for the learners involved.

- Utilize one or more methods of conveying the information to the students, such as:

  -- written information or handouts
  -- interviews
  -- film, filmstrip, video, or slide show
  -- tape recording
  -- music, art, display
  -- lecture (oral presentation)

- Serve to thoroughly introduce the students to the concept being studied, as well as to information behind the goals and objectives of the lesson.

8. STUDENT ACTIVITIES

Classroom activities should:

- Involve students in learning about and exploring the lesson concept, and in doing exercises designed to enable them to reach the goals and objectives for the lesson.

- Be designed for individual students, for pairs or students, for small groups of students, and/or for the class as a whole.

- Be developmentally appropriate for the students.

Activities could include:

- Having a class discussion

- Having "show and tell"

- Writing a story, poem or paragraph

- Drawing a picture

- Learning arts/crafts

- Having a debate

- Taking a field trip

- Writing a report

- Thinking about or imagining something

- Searching for more information in the library

- Building something
- Working a crossword puzzle
- Interviewing someone
- Working in committees (or as a class) on a major project such as writing and producing a play; making a large wall mural or bulletin board display; developing an assembly program for parents or for other students at the school; etc.

It is important that some activities focus on getting students personally involved in the lesson and its concept. This helps students internalize the information and ideas.

For example, have students:

- Relate the information in the cultural lesson to something in their own lives or experience.
- Do something creative (poem, story, artwork, crafts, drama, etc.) relating to what they have learned.
- Put themselves in the place of a person or persons in the lesson -- imagining how that person might have felt.
- Study the facts of two sides of a problem or issue, take a position, and give their reasons for taking this position.
- Explain how they feel about a certain situation or event.
- Think about and describe some characteristic or trait about themselves.
- Realize that something in the cultural presentation spoke directly to them.
- Face a situation others have faced. What would <u>you</u> have done and why? How would <u>you</u> have felt and why?
- Remember back to a personal experience which ties in to what is being studied.
- Get involved with their families and friends in finding out information, or in thinking about something.

9. EVALUATION ACTIVITIES

Evaluation activities should be designed to help you, the teacher, know the extent to which students have understood and can apply the cultural concept and cultural lesson. Evaluations can be both formal and informal in nature, and can take many forms. The important thing is for evaluative activities to provide you with the information you need in order to effectively assess the progress of your students.

Many of the regular "student activities", explained on the previous pages, can be evaluated by the teacher, to the extent that these activities shed light on students' understanding of the concept and lesson. The observant teacher can learn a lot through watching students work on their assignments, listening to class discussions, and reviewing students' work.

Other evaluation activities might include:

- Having students answer several open-ended questions about the concept and/or the lesson.

- Having students complete a fill-in-the-blank quiz.

- Breaking the class into groups, giving each group a topic related to the concept or lesson, and having them re-teach the topic to the rest of the class (or teach it to another class).

- Challenging students (working in groups of 3 or 4) to design a test for the class on the concept and lesson. When these have been turned in, use their suggestions to design a test for students to take. If at all possible, make sure that the efforts of each group end up being included in the test.

- Having students respond to the question:
  What did you like best about this lesson and why? Please explain your answer in two or three paragraphs.

- Talking to students individually or in small groups about the lesson and concept.

10. RESOURCES

Utilize a wide variety of resources to help you develop your lesson plans. The most important thing to keep in mind when putting together a resources section is that its purpose it to provide information. The information provided in your list of resources should help you and others locate the materials, individuals, and organizations related to the lesson. You should update the resources sections of the cultural lessons you develop on a regular basis, as other potentially helpful resources come to your attention.

Potential resources could include, but are not limited to the following:

- Historical societies (state, local, federal)
- Libraries (tribal, state, local)
- Museums (tribal, state, local)
- College/University Library Collections related to Native Americans
- Art galleries
- Craft centers/trading posts
- Bureau of Indian Affairs
- Tribal Offices
- Institutes of History/Art related to Native Americans
- Native American Studies Programs at colleges or universities
- Indian elders and other resource people
- Title IV and Johnson O'Malley Indian Education Programs
- Tribal historians
- State and Federal Indian Education Offices
- Books
- Films/filmstrips (Indian-related)
- Records (Indian music)
- Indian magazines, newsletters, newspapers
- Indian historical societies
- Urban Indian centers
- State and National Indian organizations and agencies
- ERIC (Education Research Information Clearinghouse)
- Smithsonian Institute in Washington, D.C.

Please consult the "Resources" section for more information on resources and how to document the resources you use in your written curriculum lesson.

11. DEVELOPED BY

As the developer of the lesson, you will need to include some information about yourself. You may wish to include your name, tribal affiliation, position, school, organization, home address, business address, and/or telephone number.

Some examples of formats you may wish to consider:

Lesson developed by Harriet Snow, Rain Tree County Day School, 5543 Hunter Street, Wilson, New Jersey 08888.

"Papago Medicine and Philosophy" was developed by Jane Scott, 8th Grade Teacher, and John Gernsey, 9th Grade Teacher, Four Tribes Middle School, 45 Iris Lane, Shadow Creek, Kansas 79566. Phone: (617) 555-9278.

"Cherokee Baskets" was developed by Simon Smith, 4500 N. Western Avenue, Fountain City, Florida 33125. Phone: (230) 555-9963.

WRITING OBJECTIVES AS LEARNING OUTCOMES FOR CLASSROOM TEACHING: SOME SUGGESTIONS FOR TEACHERS

GOAL: An overall aim, purpose or end that is to be reached after a course of action or instruction.

OBJECTIVE: A specific statement of what the learner will be like after s/he has successfully completed a learning experience.

TEACHING OBJECTIVE: An intended outcome of instruction stated in somewhat general terms. Example: To teach students how to read faster with high comprehension.

LEARNING OUTCOME: An intended outcome or result of instruction that has been stated in terms of specific and observable student performance. Example: Students will be able to double their reading speed with at least 80% comprehension as measured by a school reading test.

Objectives can not be talked about without talking about goals, some people find it useful to think of goals as long-term aims to be achieved eventually and objectives as specific learning students are to acquire as a result of current instruction. Whether planning for one lesson or many, you as a curriculum developer must have a clear idea of what you expect our students to learn.

We need objectives in teaching for several reasons:

- Objectives provide us with a sense of direction for teaching.
- Objectives provide us with guidelines for testing and evaluation.
- Objectives tell others, including students, what our intentions are.

An instructional objective can be stated in two ways:

- As a "teaching" objective, e.g.: To teach students how to read faster with higher comprehension.
- As a "learning outcome" expected as a result of our teaching, e.g.: Students will be able to double their speed of reading with at least 80% comprehension as measured by a reading comprehension test.

A meaningful objective:

- Succeeds in clearly and specifically identifying the terminal behavior of the student by name, a behavior which can be accepted as evidence that the learner has achieved the objective.
- Defines the desired outcome further by describing the conditions under which the outcome/behavior is expected to occur.
- Specifies the criteria of acceptable performance by describing how well the learner must perform (say, on a test) to be considered acceptable.

In other words, a meaningful objective is one that communicates the writer's intent as to what the learner will be able to DO as a result of instruction.

Things to do and not do in writing instructional objectives:

DO:

1. State the general teaching objective as expected student learning outcome.
2. Specify under each general teaching objective a list of specific learning outcomes which indicate performance the student is expected to demonstrate when the objective is achieved.
3. List samples of specific learning outcomes which will be representative enough to describe the performance of students who have attained the objective.
4. Make sure that each learning outcome is relevant to the objective it describes.

DON'T:

1. State them in terms of teacher performance (e.g., teach speed reading).
2. State them to reflect the learning process (e.g., student will learn speed reading).
3. Include two objectives in a single statement (e.g., student will understand and identify topic sentences in a paragraph).
4. Omit complex objectives (e.g., critical reading) simply because they are somewhat difficult to define in terms of specific learning outcomes.

Glossary

A General Instructional Objective is an intended outcome of teaching that is general enough to suggest overall student performance.

A Specific Learning Outcome is one which is stated in terms of specific and observable student performance after a student has achieved the general instructional objective.

Student Performance refers to any observable or measurable student response or activity that is the result of learning (on the part of the student) and teaching (on the part of the teacher).

ACHIEVING CLARITY AND SPECIFICITY IN DEVELOPING OBJECTIVES

Are the following objectives adequate or inadequate?

1. Each and every learner must correctly identify the topic sentence of a paragraph written at his/her reading level.

2. The student must be able to reply in grammatically acceptable Cherokee to 90% of the questions put to him/her in Cherokee.

3. The student must be able to spell correctly at least 80% of the words called out to him/her during an examination period.

4. The student must be able to write the names of at least three-fifths of the five Indian doctors who pointed out the foods children should avoid eating.

5. The student must be able to write at least three text-implicit questions for a reading passage within a period of fifteen minutes.

6. The students will really understand the causes of the Civil War.

7. The student will be able to point out three major features of good writing.

Some suggested learning outcomes:

- The student will associate sounds with symbols.
- The student will recognize and write upper and lower case letters in manuscript.
- The student will copy a friendly letter.
- The student will be introduced to the basic parts of speech.
- The student will tell stories.
- The student will listen to follow directions.
- The student will recognize word families.
- The student will demonstrate a positive self-concept.
- The student will red to locate information.
- The student will be able to explain cell theory.
- The student will gain knowledge of matter as related to its phases and properties.
- The student will identify significant aspects of prehistory.
- The student will round numbers.

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CURRICULUM DEVELOPMENT OUTLINE
AREAS TO DEVELOP WITH PROPOSED ACTIVITIES

Space to add additional topics

I. LANGUAGE ARTS

a. Myths
b. Legends
c. Chants
d. Oral tradition
e. Non verbal communication
f. Sign language
g. Dialects and languages
h. Speeches
i. Contemporary drama
j. Biographies
k. Autobiographies
l. Folklore
m. Musical and mystic legends
n. Poetry
o. Student anthology

II. SOCIAL STUDIES

a. History
   1. Prehistory
   2. Before Columbus
   3. 1500-1700
   4. 1800's - Wars and treaties
   5. 1900-1976
   6. 1977-present
b. Geography
   1. Original location
   2. Mode of travel
   3. Removal
   4. Effects of environment
c. Social custom
d. Family life
e. Tribal Government
   1. Clan structure
   2. Society structure

Space to add additional topics

3. Leadership
   a. Appointments
   b. Elections
4. Constitutions and by-laws
5. Tribal discipline
6. law enforcement
7. Councils
8. Religion
9. Effects of Europeans
10. Attitudes
11. Stereotypes
12. Government policy toward Indians
13. Education

f. Flag History
g. Confederations of tribes
h. Property and mineral rights

III. MATHEMATICS

a. Patterns (geometric study)
b. Counting
   1. Hand game
   2. Stick game
   3. Bone throw
   4. Kickball
   5. Beadwork

IV. SCIENCE

a. Dyes and paints
b. Medicine
   1. Herbs
   2. Roots
   3. Bark
   4. Grass
   5. Berries
c. Astronomy
d. Anatomy
e. Physics
f. Plants
g. Animal Use
h. Ecology - balance of nature

Space to add additional topics

i. Farming methods
   1. Irrigation
   2. Corns for different seasons
j. Medicine people

V. PHYSICAL EDUCATION

a. Stickball
b. Dancing
c. Hand games
d. Lacrosse
e. Kickball
f. Running
g. Swimming
h. Horseback riding
i. Historical background of specific games/activities

VI. MUSIC

a. Traditional
b. Contemporary
c. Flute
d. Drum
e. Rattles
f. Violin (Apache)
g. Dance steps
h. How to make and use specific instruments

VII. DRAMA

a. Storytelling
b. Dancing
c. Puppetry
d. Plays
e. Skits

VIII. HOME ECONOMICS

a. Dressmaking
b. Food preparation
c. Recipes

Space to add additional topics

d. Material preparation
   1. Hides
   2. Spoons
   3. Utensils
   4. Bowls
e. Footwear
f. Beadwork
g. Men's wear

IX. **ART**

a. Weaving
b. Dye making
c. Beadwork
d. Leathercraft
e. Costume design
f. Mural art
g. Traditional Indian art
h. Jewelry making
i. Pottery
j. Shadowbox
k. God's eye
l. Basketmaking
m. Make paints from earth elements
n. Paint with Indian-type tools
o. Sculpture

X. **PSYCHOLOGY/SOCIOLOGY**

a. Psychological theories related to Indian people or tribes (see above by Bride)
b. Family/clan structure
c. Religion
d. Social Issues
   1. Use of alcohol or other drugs
   2. Child abuse or neglect
   3. Employment/unemployment

XI. **WOODWORKING**

a. Canoe building
b. Totem carving
c. House structure

Space to add additional topics

II. OTHER

a. Travois
b. Cowboys and Indian myth
c. Economics
d. Law
e. Penal institutions

SAMPLE COLLEGE UNIT OUTLINE FOR UNDERSTANDING INDIAN TRIBAL GOVERNMENTS

I. THE HISTORY OF FEDERAL-TRIBAL POLICY

A. INTRODUCTION
1. What is an Indian Tribe?
2. Who is an Indian?

B. PRE-CONSTITUTIONAL POLICY (1532-1789)

C. THE FORMATIVE YEARS (1789-1871)
1. Federal Power
2. Treaties with Indian Tribes
3. Removal
4. The End of Treaty Making
5. The Reservation System

D. THE ERA OF ALLOTMENT AND ASSIMILATION (1871-1928)
1. The General Allotment Act of 1887
2. Assimilation by Means of Social Policy
3. The Indian Citizenship Act of 1924

E. INDIAN REORGANIZATION (1928-1945)
1. The Miriam Report
2. The Indian Reorganization Act of 1934 (IRA)
3. Tribal Self-Government

F. THE TERMINATION ERA (1945-1961)
1. The Indian Claims Commission Act
2. The Termination Acts
3. Public Law 280
4. Other Programs of the Termination Era

G. THE "SELF DETERMINATION" ERA (1961-PRESENT)
1. Legislative Acts
2. Executive Action
3. Judicial Action
4. Tribal Action

H. **CONFLICTS BETWEEN TRIBAL AND STATE JURISDICTION**
   1. State Jurisdiction Generally
   2. State Jurisdiction Under Public Law 280
   3. Criminal Jurisdiction
   4. Civil Jurisdiction
   5. Taxation

I. **INTERGOVERNMENTAL RELATIONS BETWEEN INDIAN TRIBES AND STATES**
   1. Intergovernmental Agreements
   2. Reciprocity

J. **SPECIAL GROUPS: OKLAHOMA AND ALASKA**
   1. Oklahoma Tribes
   2. Alaska Natives

K. **INDIAN TRIBES AS GOVERNMENTS: IMPLEMENTING TRIBAL SOVEREIGNTY**

L. **TRIBAL GOVERNING STRUCTURES**
   1. Tribal Constitutions
   2. Tribal Codes

M. **ADMINISTRATION OF JUSTICE**
   1. History of Indian Courts
   2. Reservation Law Enforcement
   3. Civil Rights
   4. Indian Child Welfare

N. **ADMINISTRATION OF TRIBAL GOVERNMENT SERVICES**
   1. Overview
   2. Indian Self-Determination Act of 1975
   3. Federal Support for Tribal Government

O. **INDIAN TRIBES AS BUSINESSES**

P. **PRACTICAL PROBLEMS IN TRIBAL GOVERNMENTS**
   1. Reform of Governmental Institutions
   2. Generating Tribal Revenue
   3. Tribal Elections and Petitions
   4. Relationship to Other Governments

II. TRIBES AND THE FEDERAL TRUST RELATIONSHIP

A. INTRODUCTION
1. Pervasive Influence of the Trust
2. The Trust Duty and Congressional "Plenary Power"

B. ORIGIN OF THE TRUST RELATIONSHIP
1. Case Law and Early Development
2. Later Developments

C. RECOGNITION OF THE FEDERAL TRUST RELATIONSHIP
1. Doctrine of Federal Recognition
2. Determination of Tribal Existence

D. MODERN CONSEQUENCES OF THE TRUST RESPONSIBILITY
1. Power of Congress
2. The Administration of Indian Policy and the Trust Responsibility Today
3. Power of Executive Officials
4. Duty to Represent Indian Tribes and Individual Indians in Litigation

E. INTERIOR DEPARTMENT REVIEW AND APPROVAL OF TRIBAL ACTIONS

III. INDIAN TRIBES AS GOVERNMENTS: POWERS OF SELF-GOVERNMENT

A. THE CENTRAL CONCEPTS
1. Indian Tribe
2. Indian
3. Indian Country

B. THE DOCTRINE OF TRIBAL SOVEREIGNTY

C. FUNDAMENTAL POWERS OF INDIAN TRIBES
1. Power to Establish a Form of Government
2. Power to Determine Membership
3. Police Power
4. Power to Administer Justice
5. Power to Exclude Persons from the Reservation
6. Power to Charter Business Organizations
7. Sovereign Immunity

D. TRIBAL CIVIL JURISDICTION OVER NON-INDIANS IN INDIAN COUNTRY
1. Indian Lands
2. Non-Indian Lands

ABCs OF WRITING WELL: SOME TIPS FOR EDUCATORS

WHAT WE KNOW ABOUT GOOD WRITERS AND GOOD WRITING

GOOD WRITERS...

- Plan more (than poor writers).
- Have flexible plans.
- Re-read their writing frequently.
- Revise often for meaning and content (not so much for spelling or mechanics, which poor writers often emphasize.
- Have a "sense of the whole".
- Are not afraid of writing a sloppy, messy first draft.

GOOD WRITING (also called <u>effective</u> writing)...

- Has organization, focus, and purpose.
- Is concrete and coherent.
- Is unified and coherent.
- Is clear, easy to read and the result of hard, time-consuming, laborious work.
- Is reader-centered, not writer-centered.

TIPS FOR EFFECTIVE WRITING

- Know what your purpose is and what your idea or message is.
- Profile your readers; be merciful to them; put yourself in their place.
- Organize your writing; Start fast, explain as needed, then stop.
- Be brief and to the point; include only what your readers need.
- Keep what you are writing simple and clear. Try to...
  - -- Avoid unnecessary words: if one word will do the job of four, use one.
  - -- Avoid "it is" and "there is/are" whenever possible.
  - -- Avoid long, complicated sentences; instead use short sentences (average 20 to 25 words).
  - -- Use active voice verbs and familiar words and beware of diluted verbs and -ly words; also, cut doublings.
  - -- Express your ideas; try not to just impress your reader.
  - -- Make use of variety in sentence length and word choice.
  - -- Use personal pronouns (you, I, etc.) wherever appropriate.
  - -- Learn and correctly use the following punctuation marks: comma, semi-colon, hyphen, and the quotation marks.
  - -- Finally, thou shalt not forget these three commandments...
    1. Proofread & Revise
    2. Proofread & Revise
    3. Proofread & Revise

    ...before you turn over your writing to your reader.

RULES FOR CLEAR WRITING

1. The passive voice shouldn't be used.
2. Never use no double negatives.
3. Subject and verb always has to agree.
4. The dictionary should be used to avoid misspelling.
5. Remember to never split an infinitive.
6. Hopefully you will use words correctly, irregardless of how others use them.
7. No sentence fragments.
8. Never use a longer word when a diminutive one will do.
9. Remember to finish what you start.
10. Placing a comma between subject and predicate, is not correct.
11. Use the apostrophe in it's proper place and omit it when its not needed.
12. Avoid colloquial stuff.

DID YOU GET THE JOKE?!

COMMUNLI MISPELT WERDS

A lot (often "alot")

lead, led

accept, except

loose, lose

affect, effect

occasion

capital, capitol

occurred

choose, chose

perform

complement, compliment

quiet, quite

desert, dessert

separate

it's, its

stationary, stationery

knew, new

than, then

know, no

whole, hole

CONDUCTING AN INTERVIEW

Before beginning an interview, always take a few minutes to get acquainted with the person you are about to interview. This will help both of you feel more comfortable about the interviewing situation. Since the other person will be doing most of the talking once the interview gets underway, you should probably begin by telling him or her something about yourself. Here is a format you may wish to adapt for your own purposes:

Hello, my name is _____.

I am from _____(program or school).
(You might go on to tell the person about the school, some of the duties you perform there, about the Indian children and other students you work with, etc.)

I am a _____ Indian. I have _____ children of my own and live in _____.

Helping Indian students is important to me because _____(mention several of your reasons).

One way that I help students is through developing lessons on the _____ (state the tribe(s)/band(s)) to use with them in school. I am collecting information for these lessons right now. I enjoy being able to help our Indian students--and the non-Indian students-- learn more about Indian tribes/bands and Indian people.

Some of the information for our lessons will be from books, but we are also developing lessons about some interesting and outstanding Indian people. That is why I contacted you for this interview. Students always like learning about Indian people and their lives. So, I hope that you will let me ask you some questions and develop what you say into lessons for the children.

I need to ask you if it is all right if I include your name on the lesson or lessons I develop from our interview today.

At this point, you might show the person an example of a lesson that was developed from an oral interview. If the person is reluctant to have his/her name used, assure them that you will just indicate on the lesson that this was an interview done with a local person from the _____ (tribe(s)/band(s)) -- and not mention his/her name.

On the following pages are several sample interview formats. Each contains a series of questions you may wish to use in conducting interviews with Indian people. These are merely suggestions to help you get started. You may very well want to add some questions, omit some questions, or just plain do it your own way! Follow your interests and use your own best judgement. The first sample interview focuses mainly on "growing up Indian," the second on "tribal culture," and the third on "going to school".

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Interviewer:_____ Interviewee:_____

Date: _____ Location:_____

INTERVIEW TOPIC: GROWING UP INDIAN

1. What is your name?
2. Where and when were you born?
3. What is your tribe/band?
4. Are you a member of a clan? If so, what is it?
5. Do you have an Indian name? If so what is it and what does it mean?
6. Do you have any brothers or sisters? If so, please tell me about them and what they were like when all of you were growing up.
7. Please tell me a little about the adults in your family, about the people that were important in bringing you up.
8. What do you feel were the most important things you were taught as a child by your parents and grandparents?
9. What were some of the "Indian ways" that you remember being taught as a child?

9. What were some of the "Indian ways" that you remember being taught as a child?

10. Do you think that most Indian parents today are teaching their children Indian ways? Do you think this is important?

11. What were you like as a child? Did you have a nick-name? What games did you like to play? What did you especially like doing?

12. Please describe one of the happiest times you remember having when you were a child.

13. Can you remember a traditional Indian/tribal/band story that your parents or grandparents told you as a child? What was it?

14. When you were young, did the image of Indians portrayed by movies and books influence the way you thought about yourself? Why or why not?

15. What is the most important thing about your Indian heritage that you can teach your own children and other Indian children?

16. To you, what has been the best aspect of growing up as an Indian person?

17. What words of wisdom could you give young Indian people who are growing up today?

Interviewer:_____ Interviewee:_____

Date: _____ Location:_____

INTERVIEW TOPIC: INDIAN CULTURE

1. What is your name?
2. Where and when were you born?
3. What is your tribe/band?
4. Are you a member of a clan? If so, what is it?
5. Do you have an Indian name? If so what is it and what does it mean?
6. Do you participate in any of your tribe's/band's cultural activities and ceremonies? If so, please describe them.
7. Please tell me about some of the traditional members of your tribe/band that you have known over the years.

8. What are some important things about your tribe/band that you would like students to know about?

9. Does your tribe/band have any traditional arts and crafts that are still practiced today? What are they?

10. Does your tribe/band have pow-wows? If so, what are they like?

11. Some people believe that the old Indian ways are gradually being lost. How do you feel about this situation?

12. Which of the traditional values of your tribe/band do you consider to be especially important? Are these values relevant in this day and age? Please explain.

13. Do you think that it is important for young Indian people today to learn traditional Indian ways? Why or why not?

14. Who are some of your Indian heroes--past and present? Why are these people "heroes" to you?

15. What do you think are the most important things that Indian people and tribes can contribute to the larger American society?

Interviewer:_____ Interviewee:_____

Date: _____ Location:_____

INTERVIEW TOPIC: GOING TO SCHOOL

1. What is your name?
2. Where and when were you born?
3. What is your tribe/band?
4. Are you a member of a clan? If so, what is it?
5. Do you have an Indian name? If so what is it and what does it mean?
6. What schools did you attend when you were growing up? Where were they located?
7. What were these schools like?
8. How was school for you? What did you like BEST about school? LEAST?

9. What are some of the most interesting things you remember learning in school?

10. What kind of a student were you? Please explain?

11. Can you remember any of yur school friends and classmates? What were they like? What kinds of things did you used to do?

12. Which of your teachers do you remember with great fondness? What was it about them that made them "good" teacher to you?

13. What language was spoken in you home when you were growing up? When did you learn English/French? What about your tribal/band language?

14. Do you have any regrets as you think back to your days in school? Please explain.

15. How would you compare the education you got at school from the education you got from life?

16. Did you ever learn about Indian culture and tribes/bands in school? How do you feel about this?

17. What advice would you give to Indian children and young people who are attending school today?

EXAMPLE OF A LESSON PREPARED FROM AN INTERVIEW

TITLE: James Wahpepah: A Kickapoo Leader of the 20th Century

GRADE LEVEL: 7

SUBJECT AREA: Language Arts, Social Studies, American Indian Culture

GOAL(S): The student is able to identify attributes of good leadership.

OBJECTIVE(S):

1. The student will be able to discuss good leadership abilities.
2. The student will be able to recognize leaders in tribal, business and education fields.
3. The student will be able to define the word "leadership".

CULTURAL CONCEPT: Just as the Indian people had their chiefs one hundred years ago, they still have leadership today.

CULTURAL LESSON:

Learning from his environment has helped Mr. James Wahpepah overcome many obstacles that could keep a person from succeeding in life. Jim, as he is called, was reared by a Mexican family after his mother died when he was three years old. He really enjoyed the experiences he had with this family. He learned to speak the Mexican language fluently, and has memories of the religious teaching he received in their home. When he was 14 years old, he went to live with a great-aunt. His great-aunt was an intelligent woman who loved to serve people. She was a medicine woman who had the ability to treat sick people. He says she knew all about the medicinal use of herbs and plants used to treat the sick. She was also a midwife to many people in her community. Jim says her greatest influence on hi was in teaching him the importance of work. Mr. Wahpepah did all of the chores around the home and also hunted and fished for their food. He learned to love the outdoors.

He attended school for the first time when he was eight years old. He was sent to the Seger Indian School at Colony, Oklahoma, where he stayed for one year. He recalls having long hair which he wore in braids and speaking Kickapoo when he went to school for the first time. He then attended the McLoud Public Schools until the Kickapoo School was rebuilt after a fire. Mr. Wahpepah says the Kickapoo School had two classrooms for the first eight grades. Each grade level was assigned a row, and he remembers he enjoyed listening and learning from the lessons being taught in the next grade (which was one row over from his grade). He developed an interest in and looked forward to learning about geography and science classes in the next grade.

He later attended school in Kansas and remembers he arrived one late September afternoon in Wichita wearing a new wool suit that was very itchy. He was 14 years old and was a student at the American Indian Institute, a bible school sponsored by the Presbyterian Church. He recalls the varied learning experiences he had while attending school in Wichita. Besides the academic studies, he learned the Bible, which was a requirement, and attended operas, operettas, and concerts; visited museums and libraries; and attended teas given by the Daughters of the American Revolution. He felt these functions gave him an opportunity to meet many people in and around the Wichita areas, as the other young Indian men who came from all over the United States to attend the American Indian Institute. Living in a large city, riding a city bus using tokens for fare, singing in the choir, attending a large church, and meeting and socializing with people were experiences Mr. Wahpepah appreciated. He stated that these experiences helped him in later years. After attending the American Indian Institute, he returned to Oklahoma where he completed his education at Dale, Oklahoma, and got good grades.

Mr. Wahpepah has served on the Kickapoo Tribal Business Committee for 25 years in various capacities, including service as chairman for five terms. He is proud of the Kickapoo Head Start program that has been under his directorship since 1968. This program was recognized as one of the most outstanding programs in the nations. Today, there are second generation preschoolers in the Head Start program, and these children call Mr. and Mrs. Wahpepah "grandma" and "grandpa". The Wahpepahs are both proud of this fact. The Head Start program has helped many children in many ways, and Mr. Wahpepah has seen Kickapoo parents become more involved with others in the community. He believes the Kickapoos and non-Indians in the McLoud area have strengthened their respect for one another through working together in the Head Start program.

Mr. Wahpepah is the director of the Gordon Cooper Kickapoo Tribe Vocational School where carpentry and horticulture are taught. Presently plans are being made to include a pre-high-tech program into the curriculum. The Kickapoo Vo-Tech has trained many Indian people who have gone on to join the work force.

Listed among his other activities, Mr. Wahpepah has served as president of the Oklahomans for Indian Opportunity, on the board of directors of the Preschool Advisory Committee for the Bureau of Indian Affairs, as a board member on the National Indian Advisory Board, and as a delegate to the National Democratic Convention in 1972. Today, he is the director of the Kickapoo Head Start program.

Mr. Wahpepah is also a tribal religious leader and was taught by the elders of this tribe. He had the privilege of being taught by very old Kickapoo men, and remembers being told to respect people and to serve people without renumeration. One service Mr. Wahpepah renders free of charge is interpreting for tribal members for various reasons. Hunting and fishing have always been his hobbies, and later in life he has taken up golfing. As a teenager, he caddied at the Elks Club in Shawnee, Oklahoma, and he says being around professional men and listening to their conversations made him curious about some of their terminology. This inspired him to want to learn about the professions the men represented. He feels he had a great learning experience by caddying for lawyers, doctors, geologists, and other professional men.

Mr. Wahpepah served in the South Pacific during World War II. He married Katherine Nanaeto, and they have three children: James A. of Oklahoma City, Ramona of Washington, D.C. and Winona (Auchi) Wahpepah of Jones, Oklahoma. Mr. Wahpepah says, "I owe everything to my wife, who has supported me. She is a firm, fair, and loving individual." Although he has made much progress personally, and has made many, many contributions to his Kickapoo people, Mr. Wahpepah says he still chooses the religious beliefs of his people and he is first and foremost a Kickapoo Indian. He says Indian people should always look forward.

The above information was given to Mrs. Chloe Rhoads by Mr. James Wahpepah in an interview conducted on September 24, 1983.

STUDENT ACTIVITIES:

1. Write a letter to Mr. Wahpepah, telling him you read his interview with Mrs. Rhoads, and telling him what parts of the interview you liked the best. Also, be sure to tell him a little bit about yourself. Copy over your letter in your best handwriting--making sure all of your spelling and punctuation are correct. Your teacher will mail all of the letters written by your class to Mr. Wahpepah, in care of the Kickapoo Tribe of Oklahoma.

2. As a class, carefully review Mr. Wahpepah's interview and list on the chalkboard all of the things that he did (e.g., went to Seger Indian School, directed the Kickapoo Head Start Program, rode a city bus, etc.). It will be quite a long list. Now, each person should select something on this list to illustrate. Your picture should show Mr. Wahpepah doing something that he actually did in his life. Be sure to describe what your picture shows.

3. In a class discussion, discuss the following questions: What is a leader? If someone provides leadership to a group of people, what does this mean? What qualities does a good leader tend to have? What are some examples of Mr. Wahpepah's leadership abilities?

4. Would you like to be a leader? If you think that you would like to be in a position of leadership, describe in a paragraph what group of people and what activity or project you would like to lead. If you don't think you would like to be a leader, explain in a paragraph why not.

EVALUATION ACTIVITY:

In a paragraph, summarize what you feel is Mr. Wahpepah's basic philosophy of life--the things that seem to be very important to him and that seem to have helped make him a leader. Be prepared to share your ideas with your class.

RESOURCE:

Kickapoo Tribe of Oklahoma, P.O. Box 58, McLoud, OK 74851 (405) 964-2074.

DEVELOPED BY:

Barbara Laquer, American Indian Institute, 555 Constitution Ave., Rm 237, Norman, OK 73037-0005, (405) 325-4127.

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INTERVIEWING TECHNIQUES[1]

If you wish to conduct oral history among the people of your tribe, some helpful hints on how to most easily interview Indian elders follow:

I. IDENTIFY RESOURCE PEOPLE IN THE TRIBE WHO HAVE VALUABLE CULTURAL/HISTORICAL INFORMATION

A. Not everyone who is elderly has knowledge of the cultural past.
B. Not everyone who is elderly has an alert and clear mind.
C. Do not limit the interviewing to just the elderly; some people have obtained valuable information from an elder, who may already be dead.
D. Use a contact person to locate the elder or person to be interviewed. In addition to helping the interviewer build trust with the elder, the contact person may be able to translate some of the language.
E. For the entire tribe's oral history project, use a CHR (Community Health Representative). There is a CHR assigned to each community and they will know all of the elders in their area on a personal basis.
F. Utilize the tribal historian to locate those people who are known to have knowledge of the tribe's past, or use the Tribal Enrollment Office to locate on the tribal rolls all people who are senior citizens (The office will also have their addresses, so that it may be determined which ones live inside of the state, and which ones are outside the state).

II. CONTACT RESOURCE PEOPLE IN THE INDIAN TRIBE TO BE INTERVIEWED.

A. A trust relationship has to be built up before an elder will share very much information.
B. With a CHR or a family member or friend as a contact person, make the initial visit with the elder. Do not expect to gather much information during the first interview. Realize that the elder will, even if cooperative, answer only the questions which are asked. Very little conversation is spontaneous at first.
C. Inform the elder clearly during the first interview what the purpose of the interview or project is, and how the information will be used.
D. Realize that among many tribes it is customary to take a gift to the elder. This may be something informal such as food, or this may be something more in the line of a business arrangement, such as a stipend or check. If the project involves a grant or money, realize that the elder's expertise and valuable knowledge is just as important as that of the professional who is doing the interviewing.
E. Find out about the health of the elder ahead of time. Be aware of how tiring in interview can be. Place a limit on the length of the interview, based upon the health of the individual. A two hour interview is about standard.

[1] Developed by Duane K. Hale, Ph.D.

III. SET UP AN INTERVIEWING SCHEDULE ON A REGULAR BASIS.

A. Some people who are interviewed may know little or nothing about the subject matter which is being sought. If this is the case, an accurate assessment of the person has to be made, for there may be other people in the tribe who should be interviewed.
B. Depending on the person's health and the distance of their home from tribal headquarters, it has to be determined whether it is best to interview them in their home or at the tribal headquarters. There are advantages and disadvantages in each location. The elder may feel more comfortable in their home, but with the extended family ever present, people may be coming in and out interrupting the interview. Also, the elder may feel obligated to act as a host and feed the interviewer. On the other hand, if it will be difficult for the elder to travel very far from home, the tribal headquarters may be out of the question. There is a plus for the tribal headquarters site, for video equipment will not have to be moved (with the danger of breakage). And, too, many elder's homes are not air-conditioned.
C. If the elder is knowledgeable and willing, set up an interview schedule which is convenient for all parties. Probably two days a week will be the most frequent that sessions should be held.

IV. TECHNICAL EQUIPMENT AND THE INTERVIEW.

A. Choose a good quality cassette tape recorder, which may cost above $200 dollars. Make sure it has a meter to show both the input of the sound and the quality of the battery.
B. Choose a quality cassette tape, such as a Maxell. Sixty minute tapes are best. Ninety minute tapes tend to become distorted on their speed after being used for long periods.
C. Test the equipment ahead of time to see that it is working.
D. Use either a microphone extension to the recorder, or position the recorder equidistant from you and the elder, so that your voice will not come through too loud.
E. Have an on-off switch on either the microphone or the recorder, so that it can easily be turned, if necessary.
F. Try to make the recorder and microphone as inconspicuous as possible to keep the elder from thinking about them.
G. Use a standardized form for recording the information regarding the interview. This should be no more than two pages, and should include the date of the interview, the person interviewed, the site of the interview, the person doing the interviewing, and the subject matter.
H. Do not leave the recording equipment or the tapes in your car in the hot sun. Make sure they are stored properly and systematically so they can be easily reviewed and transcribed to written form later.

V. CONDUCTING THE INTERVIEW.

A. After the first interview, review the tapes before going to the same person again. In this way, those subjects or topics which were left hanging or which were not elaborated upon can be discussed again. Also, if interviewing several people over a period of time, it may be easy to forget which questions have already been asked; it may disturb the elder if questions are repeated over and over again.

B. Again, elders will usually only answer questions which are asked.

C. Questions need to be specific, and the only way this can be done is to know your subject well. For example, if the object is to record anything that has cultural or historical significance about the tribe, the interviewer needs to know what has already been recorded and written about the tribe. This means the interviewer has to be prepared as a specialist. Know the:
   1) outstanding leaders of the tribe.
   2) the outstanding historical events.
   3) the geographical locations of the tribe.
   4) major family names and clans of the tribe.
   5) culture and language of the tribe (as much as is possible).

D. Very importantly, learn something about the cultural taboos of the tribe. For example, it may not be proper for a brother and sister of a tribe to talk about the parts of the body in each other's presence. Be patient in the areas that the elders consider sacred; do not push too hard but wait for the elder to go into more depth in these areas. Realize that although the person interviewed may look and sound very similar to the white man in their clothing, hair design, and expressions, stories about owls, witches and other such things are very real to them.

E. Try to structure the interview so that it is leading some where, but do not expect the elder to go right down a list of questions. Many older individuals have a tendency to let the conversation drift away from a specific topic. Gently bring the conversation back to the main points, but never interrupt an elder while he/she is talking. Wait patiently.

F. In tribes where the language has almost disappeared, the elders may enjoy getting a chance to see another native speaker. Because of this it may be wise to interview two to four people at a time. Also, they may feel more comfortable about remembering an event. They serve as a check upon one another.

G. It is always better to conduct the interview in the native language, but where this is not possible, it may be wise to have an interpreter present.

H. Keep the questions in simple language. Realize that many Indian elders have had little formal schooling. And, too, realize that some elders do not hear well. Often the elder will not admit this and will attempt to answer the question, but give an inappropriate answer. Be aware of this possibility.

I. Know what areas to explore ahead of time. You don't want to find yourself sitting and staring at each other with nothing to say. The elder will not take the lead in the conversation in most cases. And although you have certain things you plan to ask that day, never leave an interesting subject unexplored just to go on to the next question on your list. Realize that one question leads to another just as it does in a good conversation.

VI. SPECIFIC TECHNIQUES USED IN CONDUCTING INTERVIEWING WITH ELDERS.

A. Do you have an Indian name, or a clan or family name? What does this name mean, and how did you get it? Did your tribe have a naming ceremony. If so, describe it.

B. From the names, the interviewer may then pursue the early childhood of the individual, and at that same time find out more about tribal ways of caring for infants. Who delivered the babies? What did the babies eat before baby food? How did you keep the babies from crying? What about diseases of infants: What did you do for the common cold, for diarrhea? Did you use Indian doctors? Who were some of the important ones by name? What were some of the things they did?

C. From the discussion of children and childhood, the interview can be brought up to a discussion training of children. Where did you go to school? How many years? did you speak English when you first went to school? How did you adjust and what was it like? If you did not have much formal schooling, what were you taught at home? What were you taught about the differences between right and wring, about responsibility?

D. From here the discussion may get into a little more about Indian philosophy about life. Ask whether the person was physically punished when a child. If they were not, ask how they were punished.

E. At this point, it might be good to begin exploring the family genealogy and outstanding events. How many brothers and sisters did you have? Name them. Did any of them die as infants? Because the mortality rate was so high at the turn of the century among infants, more than likely they lost at least one brother or sister. This will afford the interviewer the opportunity to ask if they remember attending the funeral as a young child. What was it like and how was it conducted? What did the parents tell them about life after death and the spirits? Ask them the names of their parents, where they lived, died, and were buried. Ask about their parents.

F. The next sequential step in the technique is to ask who they married. How did they meet their husband or wife? Ask about family. Were they Indian? If so, what tribe and blood quantum? Ask about courtship and marriage. Now, this affords the interviewer a second opportunity to explore the things which were taught to the children of the tribe, for surely the elder will remember the things which he/she thought were important in rearing their own chi'dren. How did you teach your children? What did you think was important to learn? Did you sing any lullaby to your children in your native language? Can you sing it now?

CURRICULUM TEAM DEVELOPMENT TASKS

Get School Support

The first thing you need to do is get support from your school/school system for a cultural curriculum development project. You will need to talk to the principal, superintendent, curriculum coordinator, or other school administrator about this idea. When you meet with this person, you will need to convince them of the value of developing curriculum materials about Native Americans or First Nations of Canada. You will also need to explain what you have in mind regarding the development of a curriculum team and how it will work.

Recruite Team Members

Who can become a curriculum development team member? Basically anyone with an interest in and/or skills to contribute to such a project. This includes teachers, teacher aides, parents, other community members, students, and tribal representatives. The Indian people at your school or in your school district can be very helpful in identifying the Indian people in your community with the cultural expertise you will need; e.g., elders, parents of students, museum/library personnel, tribal people, etc. Teachers, administrators, and others in your school community can be helpful to you in identifying people who are skilled writers, editors, artists, etc.

As you put together your team, you will need to think about potential team members' level of commitment and interest...as well as what knowledge and skills they can bring to your curriculum development project. It is usually wise to include some teachers on your team. They have experience in dealing with goals and objectives and will have a good feel as to what will work and what won't work with students at various grade levels. Teachers can assist in the field-testing (or piloting) of the materials developed by your team; and, after all is said and done, they will be the people who will use these materials after they have been developed.

Once you have identified some possible team members, you will need to approach them regarding what you have in mind. Personal contact is important...so plan to visit each person. Don't just send them a notice through the mail! When you talk to them, you should explain what you have in mind, give them an idea of how this project will work, and find out if they are interested in participating.

Identify Team Leadership

You may decide to have a team leader or have two people as team co-leaders. The team leader (or leaders) should be committed to cultural curriculum development, have the ability to work well with others and to communicate with all types of people, know how to network, and be familiar with resources in your school and community.

The team leader will be the person responsible for getting the team organized, for organizing work assignments and team meetings, and for seeing to it that the curriculum development project stays on track and accomplishes its goals and objectives. This person will need to be a good problem-solver, resourceful, and enthusiastic.

Find a Tribal Contact Person

One of the first decisions your team will have to make is what tribe(s)/band(s) your curriculum materials will focus on. Once this decision has been made, you should contact that tribe or tribes to let them know about your cultural curriculum development plans. Communicate with the tribal chairman, tribal planner, or tribal/band education department director in person and by letter.

Ask that person to identify one or two people from their tribe/band to act as a liaison with your team. The tribal contact person could become a member of the team; however that is not a requirement. Most specifically, you need that person to review the materials developed by the team all along the way and to put a tribal "stamp of approval" on these materials prior to their being printed.

The main purpose of your tribal/band contact person is to help you make sure that the materials you develop are accurate, authentic, and acceptable to their tribe/band. This person can also assist you in identifying tribal/band resources such as elders and other tribal/band members with special knowledge and expertise. Your contact person may be aware of good/accurate books, films, and other materials related to their tribe.

When your materials are finalized and printed, you should make sure that a statement regarding this tribal review process appears in the book or booklet.

Get Started

Bring your team together and get acquainted (if you already aren't). You will need to share thoughts about what you yourselves think should and/or can be developed. You may wish to consider doing a formal or informal needs assessment in your school, school district, and/or community. You might ask such questions as: What do you think are the greatest needs of students and teachers in our community related to Native American tribal or band history and culture? Which tribe/band or tribes/bands should our cultural curriculum team develop materials about? What cultural curriculum materials are already in existence in our school or school system? Are these materials being used? Do you know of any school/community/tribal/band resources (people and/or materials) that might be helpful to our curriculum development team, etc. A needs assessment can be a very valuable tool in giving the team information and direction.

One very basic decision to be made early on involves the grade level(s) of the proposed curriculum. Will these materials be designed for third and fourth grader or for high school juniors? Another basic decision for the team to make relates to the subject matter to be highlighted in the lessons. Will your project result in a social studies unit for seventh graders or will it be an anthology of Cheyenne and Arapaho stories for second graders?

You and your team will be tempted to try to do too much in a short amount of time. Set some goals and start small! (For example, you could decide to develop a series of twenty social studies lessons for fourth graders.) Just remember that you cannot possibly write everything that needs to be written in one year, in five years, or even in a lifetime! However, you CAN develop a reasonable amount of high quality materials which will benefit the students in your community. Once you have successfully completed your first batch of cultural curriculum materials, you may wish to embark on another project. Your second project should proceed even more smoothly than your first project...because now you have experience on your side!

Identify Resources

Once your basic decisions have been made, your team is ready to start gathering together materials they can use in developing and writing lessons.

Resources can include but are not limited to:

- Written materials such as books and magazine/journal articles;
- Visual materials such as films, filmstrips, videos, movies, posters, works of art, and hands-on artifacts;
- Records and tape-recordings;
- Information from museums, tribal organizations, federal government, and other organizations;
- Resource people such as elders, storytellers, tribal officials, weavers, potters, artists, and adult Indian role models.

These resource materials (or information about them) should be gathered together so that they can be reviewed and consulted by team members.

Actually Develop Materials

Now that you are ready to get underway--to begin actually developing and writing lessons--the team must decide upon a consistent format to use. Please feel free to use the format in this book; or develop one you like better.

The team leader(s) and the rest of the team should develop a project timeline and decide how often the team will meet. Holding team meetings once a month is recommended. Initial team member assignments can then be made and team members can begin developing and writing lessons.

At your regular team meetings, you can review and critique each other's work; brainstorm together to help each other out, come up with additional activities, think of a better title for a particular lesson, etc; and suggest additional resources the developer of a particular lesson may wish to consult.

As individual lessons get close to what you think will be their final form, arrangements for getting them typed will need to be made. Typed lessons should be circulated among all team members for their review and editorial suggestions. Necessary revisions should then be done.

Materials should be field-tested in your school or school district (to provide you with input from teachers as to their appropriateness and their impact on students). This process can take one week, nine weeks, or a semester, depending on the amount of materials your team has developed.

After the field-testing of materials has been completed, final decisions should be made as to what will be included in your curriculum book or booklet. At this time, the final typing and editing of materials can take place.

Print Your Curriculum Materials

At this point, your team will have a variety of decisions to make and a variety of tasks to complete. You will need to decide what your book/booklet will be called; to develop a cover page, introduction, acknowledgements page and table of contents; and to put together the visuals (charts, graphs, etc.) and the artwork you wish to use.

Before actually printing your book/booklet, you should have your tribal/band contact person review it thoroughly.

SCOPE AND SEQUENCE

COMPOSITION	1	2	3	4	5	6	7	8
Dictate sentences for teacher to write	x							
Copy written material	x	x						
Write statements and questions	x	x	x					
Write stories and poetry	x	x	x	x	x	x	x	x
Write personal data		x						
Write complete sentences		x	x	x	x			
Write paragraphs		x	x	x	x			
Friendly letters		x	x	x	x	x	x	x
Invitations, Thank-you		x	x	x	x	x	x	x
Glossary and encyclopedia		x	x	x	x	x	x	x
Creative writing		x	x	x	x	x	x	x
Writing process (prewriting, writing, editing, rewriting)				x	x	x	x	x
Simple, compound, complex sentences					x	x	x	x
Narrative, descriptive, explanatory paragraphs					x	x	x	x
Business letters					x	x	x	x
Composition (descriptive and persuasive)						x	x	x
Use information from mass media						x	x	x
Similes, metaphors, personification					x	x	x	x
Alliteration						x	x	x
Reports, using reference materials					x	x	x	x
Paraphrasing, summarizing							x	x
Narratives							x	x

HANDWRITING	1	2	3	4	5	6	7	8
Recognize upper & lower case manuscript	x							
Form numerals and letters	x	x						
Use proper alignment of manscript letters and words	x	x						
Introduction of upper and lower case cursive		x	x					
Copy from board, chart or book		x	x					
Maintain manuscript			x	x	x	x	x	x
Write legibly & neatly in cursive			x	x	x	x	x	x
Write dictated sentences			x	x	x	x	x	x
Use proper size, slant, spacing and line quality in cursive				x	x	x	x	x

LITERATURE	1	2	3	4	5	6	7	8
Appreciation	x	x	x	x	x	x	x	x
Dramatic form	x	x	x	x	x	x	x	x
Realism, fantasy		x	x	x	x	x		
Fiction, non-fiction				x	x	x	x	x
Characters, plot, setting of stories and novels						x	x	x
Simile, metaphor, and personification						x	x	x
Fact and opinion						x	x	x
Cause and effect						x	x	x
Propaganda techniques						x	x	x
Poetry	x	x	x	x	x	x	x	x
Literary devices, e.g., symbolism, etc.							x	x

SPELLING	1	2	3	4	5	6	7	8
Sound/symbol								
Consonant and vowel sounds	x							
Sound/symbol association	x	x	x					
Likenesses and differences in sounds		x						
Vowel sounds		x	x	x				
Initial, medial and final consonants		x	x	x				
Word attack skills			x					
Letter Formation								
Likenesses and differences in letter forms	x							
Alphabetizing								
Alphabetical order	x	x	x	x	x	x	x	
Word Structure								
Compound words, base words, homonyms, antonyms, synonyms, contractions, homophones, and homographs		x	x	x	x	x	x	
Prefixes and suffixes		x	x	x	x	x		
Abbreviations				x				
Multisyllabic words and words with unstressed syllables					x			
Primary and secondary accents					x			
Plurals						x		
Double consonants						x		
Dictionary								
Picture dictionary	x	x						
Dictionary			x	x	x	x	x	x
Glossary					x	x	x	x
Words with more than one meaning		x	x	x	x	x	x	
Application of Skills								
Proofread and correct				x	x	x	x	x
Memorization and writing of spelling words	x	x	x	x	x	x	x	x
Applying skills in written work								x
Context								
Words in context							x	

GRAMMAR	1	2	3	4	5	6	7	8
Punctuation								
Period at end of sentence	x	x	x	x	x	x	x	x
Question mark	x	x	x	x	x	x	x	x
Exclamation mark				x	x	x	x	x
Abbreviations				x	x	x	x	x
Commas				x	x	x	x	x
Colon				x	x	x	x	x
Quotation marks				x	x	x	x	x
Apostrophe				x	x	x	x	x
Hyphen						x	x	x
Semi-colon							x	x
Parentheses							x	x
Underlining (italics)							x	x
Dash								
Kinds of Sentences								
Declarative		x	x	x	x	x	x	x
Interrogative		x	x	x	x	x	x	x
Imperative			x	x	x	x	x	x
Exclamatory				x	x	x	x	x
Sentence Parts								
Subject and predicate		x	x	x	x	x	x	x
Phrases				x	x	x	x	x
Direct objects					x	x	x	x
Object of preposition					x	x	x	x
Understood subject (you)					x	x	x	x
Predicate noun							x	x
Predicate adjective							x	x
Indirect object							x	x
Parts of Speech								
Nouns	x	x	x	x	x	x	x	x
Pronouns	x	x	x	x	x	x	x	x
Verbs	x	x	x	x	x	x	x	x
Adjectives		x	x	x	x	x	x	x
Adverbs			x	x	x	x	x	x
Conjunctions					x	x	x	x
Interjection						x	x	x
Preposition					x	x	x	x

GRAMMAR (Con't.)	1	2	3	4	5	6	7	8
Usage								
Nouns	x	x	x	x	x	x	x	x
Pronouns	x	x	x	x	x	x	x	x
Verbs	x	x	x	x	x	x	x	x
Adjectives		x	x	x	x	x	x	x
Adverbs			x	x	x	x	x	x
Subject-verb agreement				x	x	x	x	x
Prepositions							x	x
Capitalization								
Beginning sentences	x	x	x	x	x	x	x	x
Holidays	x	x	x	x	x	x	x	x
Days of week, month of year	x	x	x	x	x	x	x	x
Proper nouns	x	x	x	x	x	x	x	x
Titles		x	x	x	x	x	x	x
Abbreviations		x	x	x	x	x	x	x
Pronoun (I)				x	x	x	x	x
Quotations				x	x	x	x	x
Cities, states				x	x	x	x	x
Proper adjectives						x	x	x
Letter parts						x	x	x
Outlines						x	x	x
Sentence Structure								
Simple		x	x	x	x	x	x	x
Compound				x	x	x	x	x
Diagramming						x	x	x
Run-on sentences				x	x	x	x	x
Fragments					x	x	x	x
Clauses							x	x
Verbals								
Gerunds								x
Participles								x
Infinitives								x

DOCUMENTING RESOURCES CORRECTLY

In developing Native American cultural curriculum materials, it is important to realize that resources available to assist educators as they help students learn important concepts may include books, films, filmstrips, pamphlets, maps, museums, records, videotapes, tribal offices, organizations and individuals (including you as the developer of the lesson).

There are a variety of ways you can organize the resources section of your presentation. It will be important for you to select a particular format that is consistent, attractive and easy for the user to understand and use. Include as much information about each resource you metnion as possible.

Books

The important thing to remember about listing books related to your lesson is to include a smuch information about each book as possible. Why? A person should be able to actually locate a copy of a specific book based on the information you provide.

There have been many standard formats developed to help writers organize specific information about a book in a bibliographic entry. One very popular writer's manual is:

Turabian, Kate L. A manual for Writers of Term Papers, Theses and Disseratations. 4th ed. Chicago: The University of Chicago Press, 1973.

One thing to remember as you list the books to be included in your resources section is to put them in alphabetical order according to the last names of the authors. For books, you basically need to include the name(s) of the author(s), the title of the book, where the book was published and by whom, and the eyar the book was published.

A sample book bibliography, like one that might be included as part of the resources section of a cultural curriculum lesson, is as follows:

Debo, Angie. The Road to Disappearance: A History of the Creek Indians. Norman, Oklahoma: University of Oklahoma Press, 1979.

Floethe, Louise Lee. Sea of Grass. New York: Charles Scribner's Sons, 1963. Billy Panther, a Seminole Indian boy living in the Everglades, goes fishing for bass for his grandmother. Children will enjoy the color illustrations of the Seminole Indians of the Everglades. This book conveys a sense of the Seminole Indians' harmony with nature.

Hofsinde, Robert (Gray-Wolf). Indian Sign Language. New York: William Morrow & Co., 1956.

McReynolds, Edwin C. The Seminoles. Norman, Oklahoma: University of Oklahoma Press, 1972.

Morris, John W.; Goins, Charles R.; and McReynolds, Edwin C. Historical Atlas of Oklahoma. 2nd ed. Norman, Oklahoma: University of Oklahoma Press, 1981.

Shea, Esther. Tlingit Vest Making. ketchikan, Alaska: Ketchikan Indian Corporation, P.O. Box 6855, Ketchikan, Alaska 99901, 1981.

Ute Photo Album: The Elders "Nahnpucheu". Fort Duchesne, Utah: Ute Indian Tribe, Tribal Education Division, January, 1985.

Young, Stanley P., and Jackson, Hartley H.T. The Clever Coyote. Lincoln, Nebraska: University of Nebraska Press, 1978.

Articles

Listing articles in your resources section is accomplished in much the same manner as listing books. However, the format is slightly different. Basically you will need to include the name(s) of the author(s) of the article, the title of the article (in quotes), the name of the journal or magazine (underlined), the volume number of the issue, the date of publication (in parentheses), and the pages on which the article is located.

Articles should be listed in alphabetical order according to the names of the authors. A few examples showing the format of listing articles in a bibliography are as follows:

Hale, Duane K. "Oklahoma's Indian Tribes: An Historical Perspective." Norman, Oklahoma: American Indian Institute, University of Oklahoma, November 28, 1984 (mimeographed).

Hill, L. Brooks, and Lujan, Philip D. "Cultural Pluralism: Implications from the Native Americans of North America." Journal of Thought 16 (Winter 1981): 29-39.

Kinsley, Travis F., and Kipp, Roberta. "Unity House: A Referral Service to Indian Families in the San Jose Area. Proceedings of the 3rd Annual National American Indian Conference on Child Abuse and Neglect. Norman, Oklahoma: American Indian Institute, University of Okahoma, 1985.

Records, Filmstrips, and Videotapes

Record: "Kiowa Church Songs, Vol. 1." (Recorded at Carnegie, Oklahoma, on March 31, 1971) Taos, New Mexico: Indian House, Box 472, Taos, New Mexico 87571, 1972.

Filmstrip/Tape: "The Earth-Knowers: The Native Americans Speak Indian Words from the End of the Trail."

Videotape: "Green Corn Ceremonial." Okmulgee, Oklahoma: Communication Department, Creek Nation, P.O. Box 580, Okmulgee, Oklahoma 74447.

Museums, Organizations, and Individuals

Cherokee Cultural Center (Tsa-la-gi), 2-1/2 miles south of Tahlequah, Oklahoma, on U.S. 62.

Stovall Museum of Science and History, 1335 Asp Avenue, Norman, Oklahoma 73037. (405) 325-4712.

Confederated Tribes of the Warm Springs Reservation, P.O. Box C, Warm Springs, Oregon 97761.

Four Worlds Development Project, The University of Lethbridge, 4401 University Drive, Lethbridge, Alberta, Canada T1K-3M4.

Evalu Ware Russell "Kau-Au-ointy" (Kiowa), RR 2, Sand Lake, Oklahoma 75893. Phone (555) 555-0877. Mrs. Russell makes presentations and gives demonstrations related to Kowa arts and crafts, dress, sign language, cooking, and storytelling.

Developer

As the developer of the lesson, you will need to include some information about yourself. You may wish to include your name, tribal affiliation, position, school/organization, home address, business address, and/or telephone number. Some examples of formats you may wish to consider:

Lesson developed by Harriet Snow, Rain Tree County Day School, 5543 Hunter Street, Wilson, New Jersey 08888.

Lesson developed by Jane Scott and John Gernsey, teachers, Four Tribes Elementary School, 45 Iris Lane, Shadow Creek, Kansas 79655. Phone (617) 555-9278.

"Cherokee Baskets" was developed by Simon Smith, 4500 N. Western Avenue, Fountain City, Florida 33125. Phone (230) 555-9963.

The most important thing to keep in mind when putting together a resources section is that its purpose is to provide information. The information provided in your list of resources will help you and others locate the materials, individuals, and organizations related to the lesson. You should update the resources sections of the cultural lessons you develop on a regular basis, as other potentially helpful resources come to your attention.

AVAILABLE RESOURCES ON AMERICAN INDIAN TRIBES AND CANADIAN BANDS[1]

Indian Bibliography

1. Spence, Melville. The American Indian in Government Documents. Bowling Green, Ohio: Bowling Green State University, 1981.

2. Littlefield, Daniel F. A Bibliography of Native American Writers, 1772-1924. Supplement. Metuchen, N.J.: Scarecrow Press, 1985.

3. Rock, Roger O. The Native American in American Literature. Westport, Conn.: Greenwood Press, 1985.

4. Reference encyclopedia of the American Indian. 4th edition. New York: Todd, 1985.

5. Hagan, William T. The Indian in American History, 3rd edition, Washington: American Historical Association, 1985.

6. Kerri, James M. American Indians (U.S. and Canada). Monticello, Illinois: Council of Planning Librarians, 1974.

7. Green, Howard. The Nesa Bibliography. Vancouver, B.C.: Tillacum Library, 1983.

8. United States Bureau of Indian Affairs. Indians. Washington, D.C.: Department of the Interior, B.I.A., 1977. (Sold by Supt of Docs.)

9. U.S. National Archives and Records Service. American Indians. Washington, D.C.: National Archives Trust Fund Board, General Services Administration, 1984.

10. U.S. National Archives. Preliminary Inventory of Records of the B.I.A. Washington, D.C.: The National Archives, 1965.

11. Indians of the U.S. and Canada. Santa Barbara, CA: ABC-Clio, 1983.

12. Hirschfelder, Arlene B. Guide to Research on North American Indians. Chicago: American Library Association, 1983.

13. National Indian Education Association. Index to Bibliographies and Resource Materials. Minneapolis, MN: NIEA, 1975.

[1] The following information is taken in part from Researching and Writing Tribal Histories, with permission from Duane K. Hale, Ph.D.

14. Gill, George A., ed. A Reference Resource Guide of the American Indian. Tempe, AZ: Center for Indian Education, ASU, 1974.

15. Claney, James Thomas. Native American References. Worcester, Mass.: American Antiquarian Society, 1974.

16. Corley, Nora Teresa. Resources for Native Peoples Studies. Ottawa: National Library of Canada, Resources Survey Division, Collections Development Branch, 1984.

17. Bibliography of Native American Books at the Seneca National Library. Irving, New York: The Library, 1980.

18. U.S. Bureau of Indian Affairs. Indian Bibliography. Brigham City, Utah: U.S. Department of the Interior, BIA and Office of Education, Division of Instructionsl Services, 1970.

19. Canada. Programme des affaires indiennes et esquimaudes. Direction du soutien educationne, et culturel. Les Indiens: Une Liste de Libres 'A Leur Sujet. Ottawa: Indian and Northern Affairs, 1977.

20. Smithsonian Institution Bureau of American Ethnology. Bibliography on American Indians. Washington, D.C.: BAE, 1955-58.

21. Marken, Jack W. The American Indian Language and Literature. Arlington Heights, IL: AHM Publishing Corp., 1978.

22. Stensland, Anna Lee. Literature By and About the American Indian. Urbana, IL: National Council of Teachers of English, 1973.

23. Gilliland, Hap. Indian Children's Books. Billings, MT: Montana Council for Indian Education, 1980.

24. Media Evaluations and Dissemination by Indian Americans. Minneapolis, MN: National Indian Education Association, 1978.

25. National Indian Education Association. Project Media Index to Bibliographies and Resource Material. Minneapolis, MN: NIEA, 1975.

26. Canada Department of Indian and Northern Affairs. About Indians: A list of Books. Ottawa, 1975.

27. University Microfilms International. North American Indians. Ann Arbor, Michigan: University Microfilms International, 1977.

28. Books on American Indians and Eskimos. Chicago: American Library Association, 1978.

29. Hargrett, Lester. A Bibliography of the Constitutions and Laws of the American Indians. Cambridge: Harvard University Press, 1947.

30. Hodge, William H. A Bibliography of Contemporary North American Indians. New York: Interland Publishing, 1976.

31. Prucha, Francis Paul. A Bibliographic Guide to the History of Indian-White Relations in the United States. Chicago: University of Chicago.

32. Cashman, Marc. Bibliography of American Ethnology. Rye, N.Y.: Todd Publishing, 1976.

33. Haythorne, Owen. Natives of North America. Edmonton, Alberta: Education, 1975.

34. Bertolino, Elsa K. Native Americans of California. La Verne, CA: Archeological Survey Association, 1976.

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38. U.S. Department of the Interior Biographical and Historical Index of American Indian Materials, 8 vols. Boston: G.K. Hall, 1966.

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42. The Newberry Library Center of the American Indian Bibliographic Series. This is a multi-volume set of bibliographies on various North American Indian Tribes.

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45. Surtess, Robert J. Canadian Indian Policy A Critical Bibliography. Bloomington: Indiana University Press, 1982.

46. Canada Indian Affairs Branch. Linguistic and Cultural Affiliation of Canadian Indian Bands. Ottawa: Queen's Printer, 1967.

47. Swanton, John Reed. The Indian Tribes of North America. St. Clair Shores, Michigan: Scholarly Press, 1978.

48. Heizer, Robert F., ed. Handbook of North American Indians: California. Washington, D.C.: Smithsonian Institution, 1978.

49. Trigger, Bruce G., ed. Handbook of North American Indians: Northeast. Washington, D.C.: Smithsonian Institution, 1978.

Guides to Indian Periodicals

Littlefield, Dan, Jr. and James W. Parins: A Bibliography of Native American Writers, 1772-1924. Metcuchen, N.J.: The Scarecrow Press, 1981.

Prucha, Francis Paul. A Bibliographical Guide to the History of Indian-White Relations in the United States. Chicago: The University of Chicago Press, 1977.

Periodicals on Microfilm

Many of the Indian periodicals published after 1924 remain to be indexed. However, a large number of these publications are being microformed so that they can be researched and studied. Commercial microfilming companies have filmed numerous titles:

Kraus Microfilms
Route 100
Millwood, NY 10546

Publishing Company, Inc.
Room 400
P.O. Box 1653
La Crosse, WI 54601

Library Microfilms
737 Loma Verde Ave.
Palo Alto, CA 94303

University Microfilms
International
300 North Zeeb Road
Ann Arbor, MI 48106

Government Documents

A 36 volume set entitled CIS US Serical Set Index, Washington, D.C.: CIS CONGRESSIONAL INFORMATION, 1977, LISTS ALL PUBLICATIONS OF THE VARIOUS CONGRESSES FROM THE YEAR 1789 DOWN TO THE YEAR 1969.

Spence, Melville. The American Indian in Government Documents. Bowling Green, Ohio: Bowling Green State University. 1981.

Computer Searches: THE RLIN TERMINAL

To complete the bibliographic search for books relating to your tribe or topic, a computer search should be done. There are several terminals linking the major libraries across the United States. One of the most widely used is the RLIN Terminal found in 746 major libraries across the U.S. and Canada. Using the RLIN Terminal, the researcher instantly learns which books on Indian tribes and topics can be found in such widely separated libraries as:

Stanford University
Yale University Manuscripts and Archives
University of California, Davis, Special Collections
National Archives and Records Administration
State Historical Society of Wisconsin
M.I.T. Rotch Art Library
University of Alaska
Johns Hopkins University, Archives
Harvard University Peabody Museum
Harvard University, Archives
University of Michigan, Rare Books
Princeton University, Theological Archives
Rutgers University, Special Collections
SUNY, Buffalo, Poetry and Rare Books
Columbia University, Rare Books and Manuscripts
Cornell University, New York Historical Research Center
New York Historical Society, Archives
New York Public Library, Rare Books
University of Pennsylvania, Archives
Brown University, John Hay Archives
Brigham Young University, Archives

Federal Records Centers

Boston 380 Trapelo Rd. Waltham, MA 02154 (617) 223-2657	Serves Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.
New York Building 22-Mot Bayonne Bayonne, NJ 07002 (201 858-7164	New York serves New Jersey, New York, Puerto Rico, and the Virgin Islands.
Philadelphia 5000 Wissachickon Ave. Philadelphia, PA 19144 (215) 438-5200	Serves Delaware and Pennsylvania, for the loan of microfilm, also serves the District of Columbia, Maryland, Virginia, and West Virginia.
Atlanta 1557 Joseph Ave. East Point, GA 30344 (404) 526-7477	Serves Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, and Tennessee.
Chicago 7358 South Pulaski Rd. Chicago, IL 60629 (312) 353-8541	Serves Illinois, Indiana, Michigan, Minnesota, Ohio, and Wisconsin.
Kansas City 2306 East Bannister Rd Kansas City, MO 64131 (816) 926-7271	Serves Iowa, Kansas, Missouri, and Nebraska.
Fort Worth 4900 Hemphill St. P.O. Box 6216 Fort Worth, TX 76115 (817) 334-5515	Serves Arkansas, Louisiana, New Mexico, Oklahoma, and Texas.
Denver Building 48, Denver Federal Center Denver, CO 80225 (303) 234-3187	Serves Colorado, Montana, North Dakota, South Dakota, Utah, and Wyoming.

Area Offices of the Bureau of Indian Affairs

Choctaw Agency
Bureau of Indian Affairs
421 Powell
Philadelphia, MS 39350

Eastern Area Office
Bureau of Indian Affairs
1951 Constitution Avenue, NW
Washington, DC 20245

Portland Area Office
Bureau of Indian Affairs
P.O. Box 3785
Portland, OR 97208

Navajo Area Office
Bureau of Indian Affairs
P.O. Box M
Window Rock, AZ 86515

Albuquerque Area Office
Bureau of Indian Affairs
P.O. Box 8327
Albuquerque, NM 87108

Sacramento Area Office
Bureau of Indian Affairs
Federal Office Building
2800 Cottage Way
Sacramento, CA 95825

Phoenix Area Office
Bureau of Indian Affairs
3030 N. Central
Phoenix, AZ

Muskogee Area Office
BIA
Federal Court House Building
Muskogee, OK 74401

Minneapolis Area Office
BIA
15 S. 5th
Minneapolis, MN 55402

Juneau Area Office
Bureau of Indian Affairs
P.O. Box 3-8000
Juneau, AK 99802

Billings Area Office
Bureau of Indian Affairs
316 North 26th Street
Billings, MT 59101

Anadarko Area Office
Bureau of Indian Affairs
P.O. Box 368
Anadarko, OK 73005

Aberdeen Area Office
Bureau of Indian Affairs
Federal Building
115 4th Avenue, S.E.
Aberdeen, SD 57401

Tribally Controlled Community Colleges

Blackfeet Community College
Box 55
Browning, MT 59417

College of Ganado
Ganado, AZ 86505

D.Q. University
P.O. Box 409
Davis, CA 95616

Dull Knife Memorial College
P.O. Box 206
Lame Deer, MT 59043

Fort Berthold Community College
P.O. Box 490
New Town, ND 58763

Fort Peck Community College
P.O. Box 575
Popular, MT 59255

Lac Courte Oreilles Ojibwa
Community College
Hayward, WI 54843

Lummi College of Fisheries
P.O. Box 11
Lummi Island, WA 98262

Nebraska Indian Community College
P.O. Box 752
Winnebago, NB 68071

Oglala Sioux Community College
P.O. Box 490
Kyle, SD 57752

Salish-Kootenai Community College
P.O. Box 278
Pablo, MT 59855

Sinte Gleska Community College
P.O. Box 37
Rosebud, SD 57570

Sisseton-Wahpeton College Center
Box 262
Sisseton, SD 57262

Standing Rock Community College
P.O. Box 450
Ft Yates, ND 58538

Turtle Mountain Community College
P.O. Box 340
Belcourt, ND 58316

Navajo Community College
Tsaile Rural Post Office
Tsaile, AZ 86556

Cheyenne River Community College
P.O. Box 707
Eagle Butte, SD 57625

Little Big Horn Community College
Box 370, Crow Center
Education Commission
Crow Agency, MT 59022

Canadian Sources

Canada. Parliament. Journals of the Legislative Assembly of Canada. These date from the year 1840.

Canada. Parliament. Revised Statutes of Canada. 1952. The Statutes date from the year 1838.

Public Archives of Canada. (See Indian Affairs Records, Records of British Force's with Indians, 1767-1859, Colonial Office Papers, War Office Papers, Fur trade and Indians, 1763-1861, Haldimand Papers.)

Public Archives of Ontario. (See Indian Papers, Claus Papers, Jarvis-Powell Papers, Merritt Papers, Norton Papers, Gilkison Papers.)

British Columbia Government Papers Connected with the Indian Land Question, 1850-1875.

The Treaties of Canada with the Indians of Manitoba and the North-West Territories including the Negotiations on which they were based, and other information relating thereto.

Canadian Historical Association Papers.

Canadian Journal of Economics and Political Science

The Western Canadian Journal of Anthropology

Canadian Indian Associations

Union of British Columbia Indian Chiefs
200-73 Water Street
Vancouver, British Columbia V6B-1A1
(604) 684-0231

Manitoba Association of Friendship Centers
503 Main Street, Suite 1004
Winnipeg, Manitoba R3B-1B8

Union of New Brunswick Indians
35 Dedam Street
Gredericton, New Brunswick E3A-2V2
(506) 472-6281

Union of Nova Scotia Indians
P.O. Box 100
Shubenacadie, Nova Scotia B0N-2H0
(902) 758-2048

Federation of Saskatchewan Indians
1114 Central Avenue
Prince Albert, Sask. S6V-5T2
(306) 764-3411

Council of Yukon Indians
22 Nisutlin Dr.
Whitehorse Y1A-3S5
(403) 667-7631

Canadian Libraries with Indian Collections

Provincial Archives of Alberta
12845 102 Ave.
Edmonton, Alberta, CN T5N-0M6

University of Alberta
Boreal Institute for Northern Studies
Edmonton, CN T6G-2E9

University of British Columbia
Social Science Division
Vancouver, CN V6T-1W5

University of Victoria
Provincial Archives & Museum
Victoria V8W-2Y2
(604) 721-7046

Department of Cultural Affairs
and Historical Resources
Provincial Archives
200 Vaughan Street
Winnipeg R3C-0V8

Canadian Department of Indian Affairs
Northern Developmental Library
400 Laurier Av. West, Rm 823
Ottawa K1A-0H4

Native Law Library
Native Law Centre
Univ. of Saskatchewan
150 Diefenbaker Centre
Saskatoon S7N-0W0
(306) 966-6189

University of Winnipeg
Hudson Bay Company Archives
515 Portage Ave.
Winnipeg R3B-2E9
(204) 786-9875

University of Western Ontario
Museum of Indian Archaeology
London N6A-5C2
(519) 679-3430

University of Montreal
Northeast Archaeology Field School
CP 6128 Succursale "A"
Montreal H3C-3J7

Canadian Microfilm Resources

Treaties and Historical Research Centre (Public Archives of Canada)
395 Wellington Street
Ottawa K1A-0N3

National Library of Canada
2nd Floor, 395 Wellington St.
Ottawa K1A-0N4

Department of Indian Affairs Library
14th Floor, 10 Wellington Street
Hull, Quebec

Church Records in Canada

Directory of Canadian Archives (Ottawa: Bureau of Canadian Archivists, 1981). This directory contains the addresses where the records of the following religious groups are located:

A. Anglican Church of Canada Archives
B. Canadian Baptist Archives
C. Presbyterian Churches of Canada
D. Catholic Archives
E. United Church of Canada Archives

Additional Aides in Doing Canadian Native American Research

Bennett Ellen McCardle. Indian History and Claims: A Research Handbook. Ottawa: Indian and Northern Affairs, 1982.

Allen, Robert S. Native Studies in Canada: A Research Guide. Ottawa: Indian and Northern Affairs, 1982.

THINGS TO CONSIDER WHEN USING BOOKS, FILMS, FILMSTRIPS, ETC.

EVALUATING BOOKS[1]

1. Check the illustrations.
   - Look for stereotypes

2. Check the story line.
   - What are the standards for success?
   - Is the dominant group always reflected as "right"?
   - Are problems presented in the story always the result of the "minority"?

3. Look at the lifestyles.
   - Are minority persons and their setting depicted in an unfavorable way in contrast to the norm?
   - Are minorities depicted as "different" or in a negative way?
   - Are inaccuracy and inappropriateness depicted?

4. Weigh the relationships between people.
   - Who is depicted as always having the power in the story?
   - Is leadership shared among the different groups?

5. Note the "heroes".
   - Are only "safe" minority heroes depicted?
   - When minority heroes appear, are they admired for the same qualities as the larger society heroes?

6. The effects on a child's self-image.
   - Does the story reflect norms that are established which limits the child's aspirations and self-concepts?
   - Does the story reflect positive and equal qualities of boys and girls?
   - Does the story reflect one or more persons with whom a child could positively readily identify?

7. The author's or illustrator's background.
   - Analyze the biographical material on the jacket flap or the back of the book. If the story deals with a minority theme, what qualifies the author's illustration to deal with the subject?
   - The same would be true in relationships to women.

[1] Taken in part from 10 Quick Ways to Analyze Children's Books for Racism and Sexism. The Council on Interracial Books for Children, 1841 Broadway, New York, N.Y.

8. Check out the author's perspective.
    - Remember, no author can be wholly objective.
    - All authors write out of a cultural as well as personal context.
    - Children's books in particular in the past, authors come from the white middle class.
    - Look at the author's direction. Does their perspective weaken or strengthen the value of their written work?
    - Are omissions and distortions central to the overall character or "message" of the book?

9. Watch for loaded words.
    - A word is loaded when it has insulting overtones (e.g., "savage", "primitive", "drunk", "stupid", or "lazy").
    - Look for sexual language and adjectives tnat exclude or ridicule women.
    - Is the male pronoun "he" always used to refer to male and female?

10. Look at the copyright data.
    - The copyright date can be a clue to how likely the book is to be overly racist or sexist. Although a recent copyright date is no guarantee of a books relevance or sensitivity.

NATIVE AMERICAN STEREOTYPES: AN OVERVIEW

A stereotype is an exaggerated image or generalization that portrays a group of people. The portrayal is negative, divesting the individuals and people of the group of human qualities and characteristics that are positive. Moreover, the stereotype lumps a group or groups of people together as though they all had the same negative qualities or characteristics. Thus, in spite of the linguistic, tribal, and regional diversity of Native Americans in the United States, the Native American has been stereotyped into at least three general molds:

Noble Savage Stereotype

The Iroquois people were used as the model for this stereotype. Native Americans were portrayed as good, honest, and fair ("noble"), but they were nevertheless uncivilized ("savage"), i.e., although Native Americans were good, they were uncivilized because they refuesed to take-on white ways, e.g. non-Christian.

Conquered Savage Stereotype

The Cherokee people were used as the model for this stereotype. Native Americans were portrayed as a conquered people who had somewhat assimilated (but not entirely) into white culture. These were the almost civilized people who were conquered and divested of most of their ways.

Savage Model

The Sioux people were used as the model for this stereotype. Native Americans were portrayed as warriors astride a horse on the warpath. The Native Americans with this stereotype were neither "noble" nor "civilized". Their main functions were to wage "wars" and "massacres".

Keep in mind that these are only three stereotypes about Native Americans. Others could be construed. What is important to understand is that stereotypes divest people and groups of their diversity and their basic humanity. Yet, there is a tendency among humans to stereotype people and then to treat them as though they were the stereotypes themselves.

EVALUATION FOR BOOKS
(Filmstrips, Films, etc)

Title of Book: _____

Author: _____

Annotated Bibliography (Please write a short summary of resource used).

_____

_____

_____

What was useful? _____

_____

_____

Did the book stereotype Native Americans? Please Comment: _____

_____

_____

_____

Would you recommend this book to be used for research? Yes ____ No ____

Please list those pages you found useful for research: _____

_____

_____

Added comments: _____

_____

AN APPROACH TO DIAGNOSING STUDENTS' LEARNING STYLES

Despite extensive research verifying the existence of individual differences in the learning process, most educators in school across the United States continue to use identical methods and grouping procedures that are not helpful to the majority of students.

Learning Styles and School Performance

For many years, we thought that children who didn't or couldn't learn just did not pay attention. However, today's conventional wisdom blames low and failing grades on schools, teachers, and instructional methods and programs being used in our educational system.

Many students who graduate from American schools are functionally illiterate. These students can't fill out job applications, are poor readers, and don't become good employees. Many parents believe their children are not being educated, are demanding more accountability, and some are actually suing teachers and schools. Parents feel that if their children spend 12 years of their lives in an educational system, they have the right to demand results.

As we examine teaching methods used in the past, do we really believe these approaches can meet students' educational needs in today's world? In thinking about the students who attend our schools today -- with many different levels of intelligence and from many cultural backgrounds -- does this state-of-affairs match well with the teaching methods we are using? Also, consider the technological and fast-paced world today's children are growing up in. Out of this environment, young people are coming to school with many different emotional and psychological backgrounds that effect their ability to learn.

Unfortunately, many school systems throughout the nation are continuing to place these complex individuals in confining environments, trying to teach them all the same way, and aren't looking at how individual students might learn best. You might wonder how can educators discover how individual students learn best. This important information can be learned through diagnosing the learning styles of individual students.

Diagnosing Students' Learning Styles

Two educators on the forefront of the learning style movement are Rita and John Dunn. This husband and wife team has co-authored a number of publications on individual learning styles over the past 20 years, including Teaching Students Though Their Individual Learning Styles, A Practical Approach. Dr. Rita Dunn is professor, Division of Administrative and Instructional Leadership, and director, Center for the Study of Learning and Teaching Styles, at St. John's University, New York. Dr. Kenneth Dunn is professor and coordinator of Administration and Supervision in the Department of Educational and Community Programs, Queens College, City University of New York.

The classroom-based research carried out by the Dunns has focused on children's interactions with classroom environments. They (and many other researchers) have found that students learn better and retain more when they have been taught in ways that complement their learning preferences.

Rita and Kenneth Dunn found a way to elicit student preferences for learning style from the students themselves. They created a "Learning Style Inventory" (LSI) which diagnoses the individua learning styles of students using factor analysis. This inventory is useful in analyzing the conditions under which student's prefer to learn.

The LSI helps students identify their own learning styles. The students' LSI results form the basis for very productive student-teacher interactions. With this information at his or her disposal, a teacher can use instructional strategies that complement the learning styles of students. Taking the LSI also gives students the opportunity to become involved in his/her own learning processes. Some sample items from the LSI:

1. I study best when it is quiet.
2. I concentrate best when I feel cool.
3. I have to be reminded often to do something.
4. I really like to draw, color or trace things.
5. I like to study by myself.
6. Nobody really cares if I do well in school.
7. I try to finish what I start.

[For more information about the Learning Style Inventory (Grades 3-12), contact PRICE SYSTEMS, INC., Box 1818, Lawrence, KS 66044-1818; phone (913) 843-7892. For information about the Learning Style Inventory: Primary Version (Grades K-2), contact the Center for the Study of Learning and Teaching Styles, St. John's University, Grand Central and Utopia Parkways, Jamaica, NY 11439.]

<u>The Learning Style Inventory</u>

Drs. Rita and Kenneth Dunn believe that it is important to diagnose your students' learning styles and needs through considering elements that affect the learning process. The LSI examines student needs related to four major learning style elements: environmental, emotionality, sociological, and physical.

I. Elements Related to the Immediate Environment

- **A. Sound**
- **B. Light**
- **C. Temperature**
- **D. Design**

It is clear that people have many ideas and theories concerning how children learn. Recent research, however, strongly indicates that some of our long-held conventional wisdom is not so wise after all. Some people think that all students learn best in brightly lighted rooms.

Research has shown that indeed some children do prefer bright light, but others prefer dim lights. Bright lights tend to contribute to restlessness and hyperactivity in some students.

So what does a classroom teacher do? One approach is to create both well-lighted and dimly lighted areas in the classroom -- using bookcases and dividers to establish these areas. You would probably want to place restless students in dimly lighted areas of the room, and unresponsive students in well-lighted areas.

Something else that many educators believe is that students learn best in classrooms where the temperature is between 68-70 degrees. Research has shown that preference for different temperatures vary among sexes and age groups. Individual students react differently to heat and cold. To ensure your students are comfortable, encourage them to dress in ways that will allow them to have some control over heat and cold.

For years sitting straight, shoulders back, and feet flat and out front firmly on the floor was considered the only way to learn. Consider the fact, however, that sitting in this position puts most of your weight on four square inches of bone. This makes it very difficult for many people to feel comfortable.

The results of school environmental research indicate that students perform better on tests when seated in comfortable chairs. One way to make your room comfortable is to have several kinds of chairs available in the classroom -- both formal and informal. This will result in students paying more attention and, ultimately, achieving more.

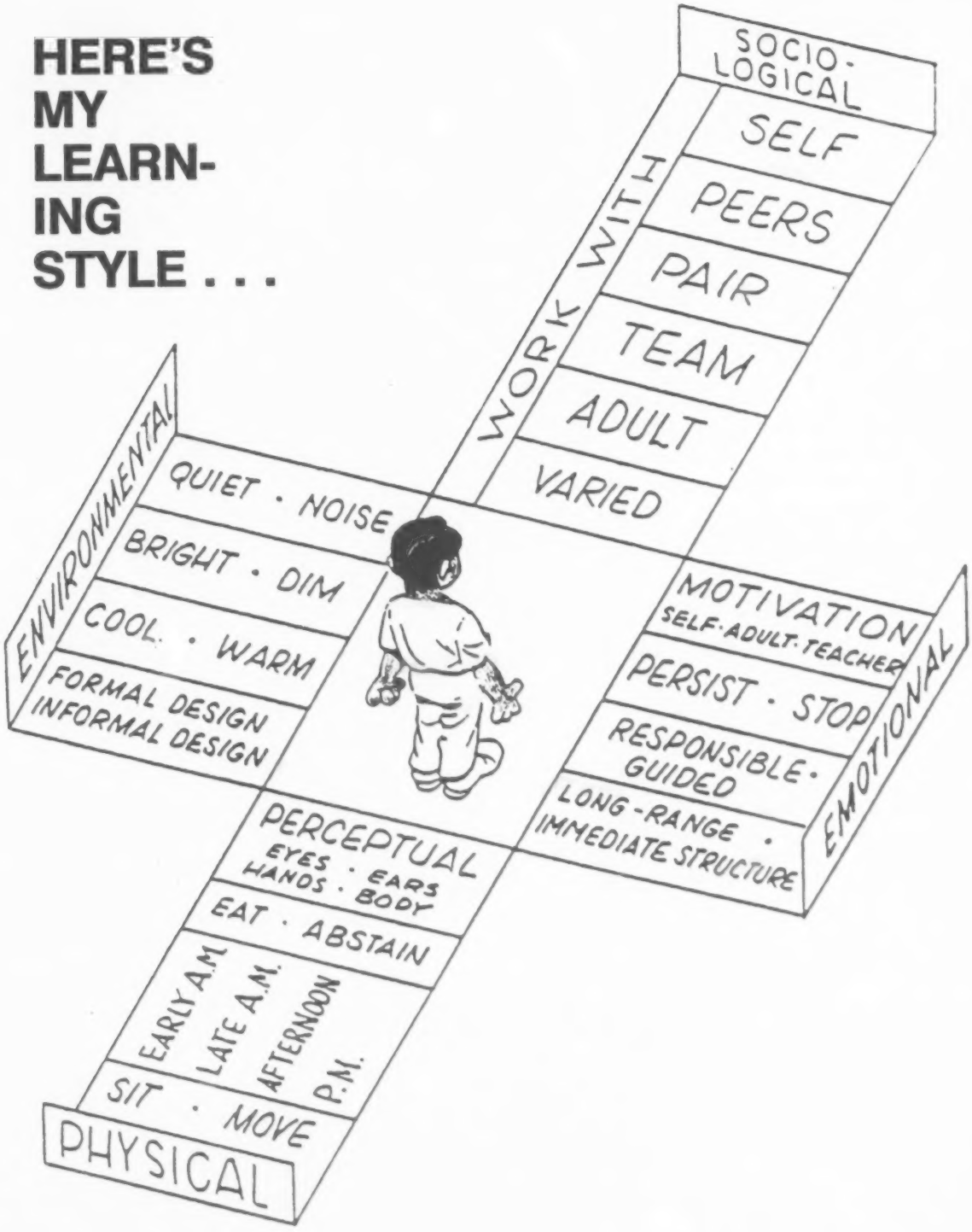
You have probably heard that students learn best in a quiet environment. But you have probably also heard from your students and your own children that music helps them concentrate (and learn). Research has shown these students are correct. Some students concentrate better with music. In elementary schools it was found that 25% tested better in a sound-filled environment then when they were tested in quiet. To help, provide some students with learning centers that have head sets and have silent areas available for those who need quiet. Let all students -- with or without music -- be responsible for their own grades.

II. Elements Related to Emotionality Needs

- **A. Motivation**
- **B. Persistence**
- **C. Responsibility**
- **D. Structure**

A highly respected notion is that students learn best through following the teacher's directions. However, research has found that 50% of "non-conforming" junior high school students achieved higher results when given instructional choices instead of the teacher making all learning decisions. To improve instructional methods for these kinds of students, give assignments that permit choices as part of the learning process.

HERE'S MY LEARN-ING STYLE . . .



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Most teachers agree that motivated and unmotivated students should not be taught in the same manner. Motivated students are high achievers, so they should be told the requirements, resources, procedures of their assignments, and how they will be evaluated. They should be given help if they need it. Unmotivated students should be given shorter assignments, detailed information about resources available to them, and help as needed along the way. After successfully completing an assigned task, "unmotivated" students will feel more confident and behave positively.

III. Elements Related to Sociological Needs

- **A. Self-Oriented**
- **B. Peer-Oriented**
- **C. Adult-Oriented**
- **D. Combined Ways**

Many people believe that students achieve most through being presented with group lessons. However, research findings show that some students actually think better alone, and group lessons distract them. Other students prefer being paired or teamed with other students. Some students like to work with adults, while others prefer to work with their peers. A few students lack the skills necessary to work independently, and still others who are able to learn in any kind of situation you put them in.

To compensate for these many and varied learning styles, students should be assigned to do lessons by themselves, in pairs, or in small groups according to their learning styles.

IV. Elements Related to Physical Needs

- **A. Perceptual Preferences (visual, aural, kinesthetic)**
- **B. Food Intake**
- **C. Time of Day**
- **D. Mobility**

Some people think that students who listen to their teacher's explanations, or who read something and then are able to answer questions about it, are the students who learn best. Research finds that students learn and retain more if they are introduced to materials through their mode of learning. Students need to be taught through their perceptual strengths/preferences.

Auditory students should have the phonetics of a new word explained to them, examine the length and shape of the word, trace and write the word, and use word in written context (which they then read out loud). Visual students should be shown the length and shape of the new word; examine the configuration of the word; then trace, write and use the word in a real situation. Tactile students should trace, write, and form the new word; use the word in meaningful way; and be shown the phonetic aspects of the word.

Many educators strongly believe that students learn best during the early morning hours, and don't retain retain information well in late afternoon. Research findings indicate that people have high energy levels at different times of the day. (This applies to teachers as well as students.) No matter when a class is taught, the timing will be wrong for about one-third of the population.

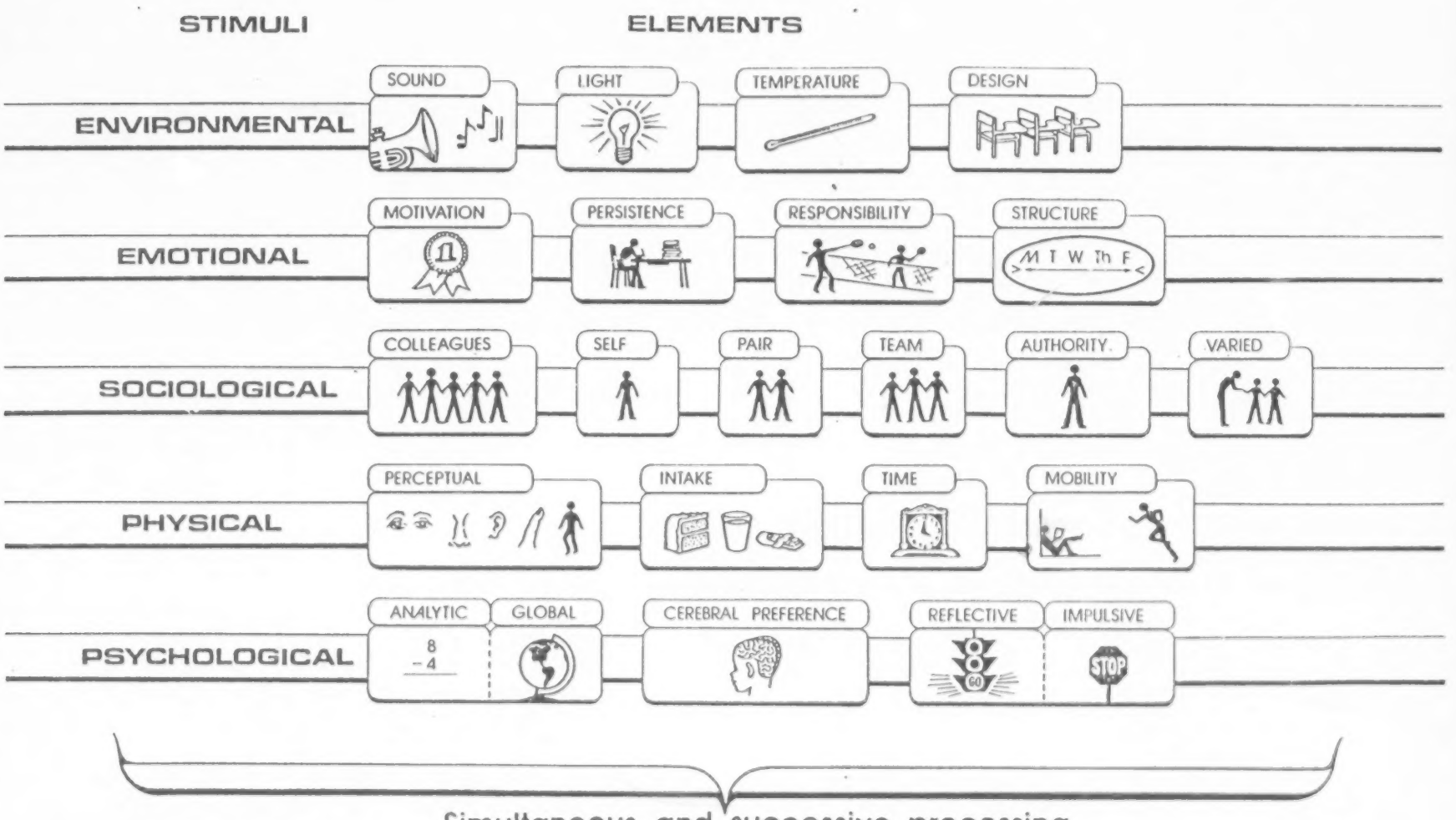
A case study of chronic truants found that when the these students had their high energy level times matched with their academic schedules, truancy was reduced. To help students maximize their high energy level times, schedule their difficult academic subjects at times when their energy levels are highest.

Some people claim students learn best when they are required to remain in their seats and learn their lessons and all the while having good posture. Research findings say 50% of one seventh grade class needed mobility while in the learning process. They achieved better when allowed mobility than when they were seated. In this seventh grade class, 25% required passivity and 25% needed mobility only when not interested. To improve student achievement as well as behavior, allow opportunities for movement.

REFERENCE:

Dunn, Rita and Kenneth. Teaching Students Through Their Individual Learning Styles, A Practical Approach. Reston, Virginia: Prentice-Hall, 1978.

DIAGNOSING LEARNING STYLES



Designed by: RITA DUNN & KENNETH DUNN

THE TEACHING STYLE / LEARNING STYLE CONNECTION

Using the list below, check each of the following kinds of materials/approaches that you use fairly frequently in your classroom:

1. _____ videos, motion pictures
2. _____ lectures, information giving
3. _____ oral book reports
4. _____ assignments to be read
5. _____ role play
6. _____ use of modeling clay, plaster of paris, paper mache
7. _____ odor discrimination activities
8. _____ television programs
9. _____ audiotapes
10. _____ panel discussions
11. _____ written reports
12. _____ nonverbal exercises
13. _____ drawing or painting
14. _____ tasting
15. _____ filmstrips
16. _____ records
17. _____ debate
18. _____ free reading
19. _____ action mazes
20. _____ creative writing
21. _____ scented materials (such as scratch and sniff)
22. _____ slides
23. _____ reading or reciting out loud to learners
24. _____ group discussion
25. _____ dramatizations
26. _____ model building
27. _____ still pictures
28. _____ games
29. _____ project construction
30. _____ group work

Now, follow the directions at the top of the next page . . .

Look back over the items you checked on the other side of this sheet. Circle each number below that you checked on the previous page. Do any of the following patterns show up? You should be able to spot the patterns that you fit most closely.

---

1 - 8 - 15 - 22 - 29	VISUAL (seeing)
2 - 9 - 16 - 23	AURAL (sounds, hearing)
3 - 10 - 17 - 24 - 31	INTERACTIVE (oral)
4 - 11 - 18 - 25	PRINT-ORIENTED
5 - 12 - 19 - 20 - 26 - 29	KINESTHETIC (motor)
6 - 13 - 20 - 27 - 30	TACTILE (touch)
7 - 14 - 21	OLFACTORY (smells)

THESE PATTERNS ARE INDICATIVE
OF YOUR CUSTOMARY TEACHING STYLE(S).

Teachers have customary teaching styles just as they have individualized learning styles. It is important for teachers to become aware of their own learning and teaching styles . . . as well as the learning styles of their students. A classroom of students includes individuals with a variety of learning styles. Teachers need to know and take into consideration their students' learning styles in order to help each student learn to the best of his or her ability.

Not surprisingly, a teacher's teaching and learning styles tend to be very similar. This state-of-affairs tends to benefit the students whose learning styles are most like the teacher's. Teachers are challenged to adopt a variety of teaching methods that will ultimately benefit all of their students.

The chart on the following page lists learning styles, characteristics of people having these learning styles, and instructional strategies that are useful in meeting the needs of these learners.

LEARNING STYLE	LEARNER CHARACTERISTICS	INSTRUCTIONAL STRATEGIES
Visual	Needs many visual stimuli and visual representations.	Motion pictures, slides, filmstrips, television, magazines (illustrated), demonstrations, field trips, exhibits.
Aural	A listener; doesn't say much.	Panel discussions, audio tapes, asking questions (a few key ones), other listening experiences.
Interactive	A talker; learns through discussion.	Lectures, group work, role play, student-to-student interaction, Socratic discussions, question & answer sessions, interviews, debates.
Print-Oriented	Dependent on reading and writing.	Reading assignments, book-oriented discussions, production of written materials.
Kinesthetic	Has to move about while learning.	Role play, games, action mazes, learning centers, nonverbal exercises, student demonstrations.
Tactile	Has to touch everything and everyone.	Constructing things, "make and take" activities, nonverbal exercises.
Olfactory	Learns through smell and taste.	Trips, exhibits, addition of taste and smell activities to daily activities.

The learning styles and teaching styles of a teacher greatly influence the selection of instructional strategies that person uses in his or her classroom. One of the best ways for you to improve your classroom teaching is to recognize these relationships, and to be willing to adapt in ways that will benefit your students.

LEARNING STYLES: IMPLICATIONS FOR INDIAN STUDENTS

> A learning style is that consistent pattern of behavior and performance by which an individual approaches education experiences. It is the composite of characteristic cognitive, affective, and physiological behaviors that serve as relatively stable indicators of how a learner perceives, interacts with and responds to the learning environment. It is formed in the deep structure of neural organization and personality and is that which molds and is molded by human development and the cultural experiences of the home, school and society.
>
> -- The National Task Force on Learning Style and Brain Behavior, 1983.

The way that people gather information, organize it, conceptualize it, reason with it, and make conclusions involves thinking and learning. Also involved here is the ability to recall information and relate it to their environment, experiences and situations.

Individuals' ability to think and learn is influenced by overall cultural practices and the way they are socialized, as well as by specific experiences and interactions. Cultural world views shape people's perceptions by clarifying for them what the world looks like and how it should be approached. Also important for thinking and learning is language. Language is a part of the cultural process that shapes perceptions. It is not surprising that people from different cultures who are influenced by their respective languages will develop different thinking/learning styles in accordance with their respective world views.

There are three main types of learners:

(1) KINESTHETIC LEARNERS:

Kinesthetic learners prefer to learn by doing. They like to touch and handle things. They tend to remember best the things they do, and are less able to remember what they only see or hear.

In communicating with others, these learners like to use physical motions to tell stories. They often use a lot of hand gestures when they talk.

Students who are kinesthetic learners are very active and would rather move while learning. Sitting still is hard for these children. They tend to be fidgety and likes to touch things all around themselves.

Whether it is learning, remembering, communicating or expressing what they have learned, kinesthetic learners seem to need some sort of physical motion.

(2) VISUAL LEARNERS:

Visual learners learn by watching and seeing. They like to see how things are done. They don't usually want to try something until after they have seen how it works and what it does.

With regard to communication, visual learners are often on the quiet side. They like to describe things and usually remember what they see very well.

Students who are visual learners tend to be very observant and are aware of what is going on around them. They like to write things down to help them remember. If they can visualize something, this will also help them remember it. When trying to spell correctly, they visualize the actual words.

Many visual learners are very imaginative. They respond well to displays and demonstrations because they need visual stimulation to see how things are done.

(3) AUDITORY LEARNERS:

Auditory learners primarily learn by hearing. These people are able to learn well by hearing directions or listening to someone tell them about something. They are able to remember what they have heard.

These learners especially like dialogue, discussion, and talking about things. While they are learning something they like to talk about it and discuss various aspects of the subject. They tend to be very talkative.

Auditory learners like to sound words out. They tend to talk things out by themselves or with others. They like to evaluate things through discussion, and learn well through verbal repetition.

Learning Styles of Indian Children

Many Indian children are trained to be self-reliant and self-directed because their families give them the freedom to make many of their own choices and decisions. In part, this is because in many Indian families children are revered members of the family unit. Indian children are often welcomed spectators of and participants in all types of family and community affairs. This "Native" approach to childrearing tends to foster the development of an observation-based learning style.

This style contrasts sharply with childrearing practices prevalent in European-American society that result in children developing verbal learning styles. Research and careful observations by people over the years seem to indicate that most Indian children learn through: (a) observing *(learning by seeing)*; (b) touching *(hands on experience)*; and (c) imitating *(trial and error)*.

Many Indian children, who prefer a visual style of learning, may be handicapped in schools that cater to auditory teaching and learning approaches. You may have noticed some of the following characteristics among the Indian students you have taught:

- They are skilled in non-verbal communication.
- They are less skilled and have a low frequency in verbal coding.
- They are skilled at and have a high frequency in processing visual and spatial information.
- They are skilled at and have a high frequency of holistic processing on both verbal and non-verbal tasks (are able to see the whole, not just the parts).
- They have relative strength and high frequency in use of imagery.
- They use a "community learning style" (Wyatt, 1978); group-oriented, they prefer to work in small groups.
- They observe carefully over a long period of time. This is followed by their practicing the process (direct experience), with minimum of verbal preparation or interchange.
- They prefer an informal setting with freedom of movement.

Teaching Strategies that Complement Learning Styles of Indian Children

Many Indian children have a learning style that consists of seeing how something is done and then practicing it. Some teaching strategies that could benefit this type of learner include:

- Having students work in cooperative learning groups.
- Providing a high percentage of group projects, and using a lower percentage of oral questions and answers.
- Incorporating manipulative devices and activities which allow students to "feel and touch."
- Providing a variety of informal classroom settings with freedom of movement -- studying on the floor, sitting at a table or desks arranged in small groups, using a circle for informal classroom communication and sharing.
- Presenting the whole picture of something before isolating skills into small segments.
- Providing experiential activities based in a variety of activity centers.
- Providing students with much encouragement.
- Allowing students to move around as a part of scheduled activities.
- Involving students in peer tutoring and cross-age teaching.

- Involving students in artwork (illustrating people and animals, cartoons, wood carvings, model building, miniature displays, map-making, etc.).
- Using role-playing and creative drama.
- Organizing learning center materials to address the needs of all learners in the classroom.
- Encouraging students to express their points of view -- especially in social studies and other subjects where controversy can be found.
- Presenting new and difficult material visually/spatially rather than just verbally.
- Using metaphors, images, analogies, and symbols rather than just providing students with dictionary-type definitions.
- Using brainstorming and open-ended activities.
- Scheduling sports and play days.
- Using instructional games (student designed games are particularly effective).

Ways To Avoid Stereotyping Indian Learning Styles

- Teach to students' learning styles when presenting new concepts.
- When new concepts are learned and students are comfortable with the concept at hand, present the same information in a different learning style.
- Present lessons in the Indian child's learning style at least 65% of the time.
- Present lessons in different learning styles at least 25% to 35% of the time, so that the Indian student will not only learn but continue to grow and stretch.
- Present learning activities and tests both in the preferred learning style and different learning styles.
- Have a repertoire of different teaching strategies for different subject areas.
- Build on students' strengths, but provide variety to encourage students in activities that are not preferred so that they stretch and grow.

References:

Henry, S.L. and Pepper, F.C., Social and Cultural Effects on Indian Learning Style: Classroom Implications; Canadian Journal of Indian Education, Vol. 13, No. 1, The University of British Columbia, 1986.

Kaulback, B., Styles of Learning Among Native Children: A review of the Research; Canadian Journal of Native Education, Vol. 22, No. 3, University of Alberta, 1984.

CHARACTERISTICS OF A GOOD CLASSROOM SITUATION

Think about all of the many classroom situations you have experienced as a learner, or that you have witnessed, over the years. Now consider the following list of questions that all teachers might fruitfully ask themselves when considering and/or evaluating the operations of their classrooms:

1. Does the teacher show exuberance, zest, and energy?
2. Are the classroom activities characterized new approaches and a variety of schemes for presentation?
3. Are student materials in line with current levels of available information?
4. Does the classroom provide a setting for true periods of discovery?
5. Do the students respond to lessons with spontaneity and interest?
6. Is there a conscious effort by the teacher to shift to different activities when the attention of students appears to be wavering?
7. Is there an extensive variety of "thought" questions put to the group?
8. Is the stage properly set for making each student feel a sense of responsibility for the operation of the classroom and a sense of contribution when he/she has responded?
9. Is there evidence that the teacher likes people and believes that all people have worth and dignity?
10. Is there an effort to be tolerant of and interested in other subject matter areas, and a willingness to explore the possibility of interdepartmental cooperation?
11. Are the physical conditions of the room, including lighting, ventilation, and chair/desk arrangements satisfactory?
12. Does the instructor use a variety of approaches to begin lessons -- anecdotes, analogies, interesting news items, stories, etc.?
13. Are there adequate provisions made for individual differences including optional activities, minimum essentials, differentiated assignments, and specialized activities?
14. Does the teacher frequently summarize information, stress important principles, and regularly review "old" concepts/activities which have relationships to "new" concepts/activities about to be studied?
15. Are mechanical devices employed to ensure that each student gets a reasonable amount of attention?
16. Is there evidence that activities have really been thought through and planned?
17. Are audiovisual and other enrichment aids used exploited for maximumeffectiveness?

18. Are community resources and a knowledge of the local environment stressed often and in many ways?

19. Is there a major activity or culminating project in the works that encourages students to work towards its realization?

20. Do most of the classroom activities appear to be contributing to the aims and objectives of the course, as recognized by the students?

Which of the above questions do you feel are most important? Least important?

As a teacher, which of these questions do you feel <u>most</u> <u>comfortable</u> facing?

As a teacher, which of these questions do you feel <u>least</u> <u>comfortable</u> facing? Which indicate areas that you know you need to actively work on?

From your point of view, are these the right questions to ask? What other questions would you want to ask?

SOME TIPS FOR MEETING DAILY CHALLENGES OF CLASSROOM SITUATIONS

1. Building students' positive self-concepts must be first on your list.
2. Create a nurturing emotional climate for learning.
3. Accept each child as he/she is before you.
4. Provide lesson materials that are appropriate for children.
5. Model correct behavior for your students.
6. Clarify assignments during presentation.
7. Make sure pupils understand each assignment you give them.
8. Allow for question-and-answer sessions to clarify assignments being given.
9. Restate assignment and praise children who correct their misunderstanding of what they are supposed to be doing.
10. Praise students who are doing their assignments.
11. Aim discipline at a negative behavior, express your feelings about the behavior, and give children a chance to correct their misbehavior.
12. Be consistent and persistent in rules for <u>all</u> students.
13. Don't make value judgements, reinforce specific acts.
14. Praise the task not the outcome.
15. Use body language (a touch on the shoulder, a pat on the back, a HUG).
16. Use a variety of ways to let students know <u>you</u> <u>are</u> <u>there</u>!
17. Use praise, encouragement, and positive reinforcement as effective teaching tools!!
18. Remember: Children never misbehave without a reason. Children misbehave to get attention, to get revenge, to become involved in a power struggle with you, or because of a disability.

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KEY POINTS OF ACTIVE LISTENING

Teachers are very often well known for doing a lot of talking -- in their classrooms and around their schools. However, in communicating with students, parents, and colleagues, it is very important for teachers to be good listeners. Here's why:

- It shows sender (speaker) that you are interested in him or her as a person.
- It proves to the sender that not only have you heard him/her, but you have understood what they said.
- It is your check on the accuracy of your decoding.
- It gives the sender a chance to ventilate, to have a catharsis, to feel relieved, to release the grip of the feeling on the sender. Feelings can be transitory.
- It communicates acceptance of sender.
- It fosters the other doing his own problem-definition and problem-solving. It keeps the responsibility with him, yet you remain involved. The person holds onto the ball.
- It fosters the sender moving from a superficial to a deeper, more basic problem.
- It fosters the sender dealing with feelings, not with facts.
- It frequently fosters insights -- new ways of seeing things, new attitudes, new behaviors, new understandings of self.
- It fosters the other person being more open and honest with you -- more willing to use you as a helping agent.
- It often shifts focus of sender from "externa-to-self" to "self."
- It promotes a more intimate and warm relationship. Sender feels warm and loving toward listener; listener better understands sender and feels more warm and loving toward him.
- It helps sender grow toward being his own problem-solver, toward being less dependent of others for solutions, toward being more self-responsible, more self-directing -- master of his or her own destiny.
- Listener hears new data.

INTERPRETIVE ILLUSTRATION AND AUTHENTICATION[1]

The only difference between an artist and a non-artist is that the artist knows how to transfer what is on his or her mind on to paper, canvas, or some other format.

How good the artist becomes is determined by his or her interpretation of what is visible in his or her mind.

Interpretation of what we see is described as "perception" -- which is how we see everything from "our" point of view, which is influenced by what we believe and understand about reality. Sometimes our perception is of misunderstanding, and feelings and emotions are interpreted into a tangible form.

Whatever we end up with on the canvas, or whatever form we create with our hands, belongs to us, and reveals us in many ways. It is a mirror image of what is going on inside our mind.

Let us take a journey through our mind, and then interpret it on a piece of blank paper. Don't worry about how good you draw it, because that's not the point in this exercise. The point is, to express yourself in a tangible form.

Sit back and relax.

Close your eyes, and think about a round piece of wood . . . .

After you've thought about it for a few seconds, I want you to draw a round piece of wood in real simple lines on a blank piece of paper.

I don't want you to draw it like you think "I" want you to draw it, or concern yourself with trying to guess what "my" interpretation is. Just draw what you see.

The drawing you end up with is an image transferred from your mind into a tangible form for others to see. It is only complicated enough to get the message "you" want to deliver to me so that I will understand the message or the interpretation of what you believe to be a round piece of wood.

If there are 50 of us doing this exercise, we are going to have 50 very different interpretations of a round piece of wood.

---

[1]A presentation by Art McConville (Nez-Perce/Cayuse).

In making your decision as to what a round piece of wood looks like and how it should be drawn, you probably looked around the room in an attempt to find out what others were thinking. Before you started, you realized it felt more comfortable to be like the others in your interpretation, rather than not like them. We all tend to be conformists.

Through conforming, we believe we are not going to become the center of attention by being different, especially by interpreting reality, so we make visible attempts to be like everyone else.

- To be a "free spirit" artist, you need to be a non-conformist.
- To be a "trained" or "professional" artist, you learn to adapt your thinking to the way someone else thinks, for the duration of the project.
- To be a "interpretive" artist you must "live" in their world long enough to fully understand what it means to them.

Take another look at your drawing. Was this image the "first" image you saw after you closed your eyes, or the second or third one? Did your mind run through a whole series of possibilities, before you decided on one image? Perhaps you started seeing images of round wood before you even closed your eyes.

In any case, every image you had of what a round piece of wood might be had to go through processing by your mind -- which added, subtracted, eliminated, or altered the image, until it determined the most likely answer.

The final decision on which image to use was based on what you actually know, what you think you know, what you've heard, and how clearly you remember all of this information concerning a round piece of wood.

Your mind goes through a process of elimination when it has to decide on one idea or concept, and picks out the most likely answer . . . unless enough information has been provided to you to guarantee the right selection.

There is no way for your mind to select the "right" image for 50 people, because there are 50 final possibilities. For you to select the "right" image, satisfactory to everyone, you would need input from all 50, go through the elimination process through discussion, and decide on a final image acceptable to all 50.

Then it might not be what I was looking for, which is the 51st image.

The teaching here is that when you interpret an idea or concept for yourself, you only need your input, and you will be the free spirit artist. Perhaps you will be the only one who knows what it is, or what it means.

If you are going to interpret for someone else, you need to know precisely what that person believes and understands about the subject.

If you are going to interpret what an entire race of people, or factions of that race, you need input from every one of them, or groups specifically selected by them, to speak on their behalf.

At the same time, you have to be sure, that those contributing to the final selection of interpretation, are authentic representatives of the whole.

If the final result is not authentic, then it will not be accepted by those who are authentic, and considered as not representative of the people.

Lets go back to the blank piece of paper.

Now, I want you to draw a round piece of wood used to make a "wooden nickel."

Easy. Now you can whip it out without even thinking about it. (Unless of course you've never seen a wooden nickel.)

Now I've provided you with more information to add to your computer brain. I've given you a particular shape or image to consider.

Now it is easier for you to determine what I'm talking about, and gives you a lot of insight as to what I think a round piece of wood looks like.

Take a look at my little illustration. Is this the only possibility of the shape a wooden nickel would have? Or are there some possible variations? It could be bigger or smaller, have flat or round edges, and have angled edges instead of smooth and round edges.

Need more input? My idea may not be the right answer, but maybe it is.

How would you "interpret" this image I drew for you? Will it serve the purpose I had in mind, or is it lesser or more than a round piece of wood?

You will probably have to sit down with me, and discuss this whole issue thoroughly before you can decide what to do. You will have to find out as much as you can about what I believe and understand about this, before you can go on.

Once you're satisfied with your understanding of what I want, then you can move on to drawing it. Then return to me and get it authenticated. It will become authentic, when I say, "Yes, that's exactly what I'm trying to say."

This is a very lengthy process, right? Lengthy but very necessary.

Being an artist is easy, but being an "interpretive" artist takes discipline and much patience, combined with a willingness to separate what you believe in individually from what the people believe in collectively.

You may or may not agree with the customs and ceremonies of someone. But if you are going to provide "interpretive" services for them, you need to be able to get inside what they believe, and make it a part of your life until you fully understand it. And you need to do this in such a manner as not to be disrespectful or negligent.

The only way you will learn the true story about any subject, especially from Indian People, is to be trustworthy and respectful, and by becoming a part of their community.

After you finish your work with them, you cannot go somewhere else and make negative comments or speak half-truths about them. If you do, you will effectively terminate all attempts by others to help develop materials.

And if you do this, the another community -- whether Indian or not -- will cut you off, knowing it must be your nature to speak like this . . . and they won't give you anything to criticize them with. You will have effectively terminated your position.

Let's work on another exercise. Sit back and relax.

I want you to think about the old days . . . not OUR old days, but the days of the 1200s or 1300s . . . long before our people were exposed to European thinking.

This was a time when our people lived side by side with nature, and touched all life gently and with love and respect, because all life deserved to be alive, and live according to its own Creation. The animals and birds, trees and stones, and the grasses swaying gently, were our Brothers and Sisters, because we were Created together to help one another.

Many of our people feel the same way today, and encourage us to seek out the Ways of our old people. We are going to be looking for these individuals and groups, who still understand and practice the old Ways, and we need to think about how we're going to document what they have to say.

Clear your mind now, and think about walking through a camp full of children and parents, playing and sitting near their shelter, preparing to gather food for the winter.

As you walk through the camp, you pass this young man who is singing a song, with his arms reaching out to the land, as if reaching for his loved one, and suddenly he says, "I thank you my Mother Earth, who provides us with nourishment, and comforts us each day giving of herself."

This is what I want you to do. On a blank piece of paper, I want you to write down what YOU think the young man is talking about. What kind of relationship is he talking about with the Earth? Please explain.

Working on an exercise like this will cause you to think like the Spiritual Indian People of long ago, and those who carry these Teachings on today, and continue to be Spiritual because these Teachings cannot exist without the Spiritual relationship.

This is not a Spiritual situation you will find in conventional organized churches today, but the "original" reality of Spirituality, which not only Teaches us that all things are relative, but requires us to act on those Teachings and live according to Spiritual Law, and not our own.

Our People have always understood only one law, and that was the Law of Creation. Each life, and each Spirit, was created equally, with it's own place upon the Mother, its own right to live according to its Creation, and all lived within their own camps and villages and had those who were their leaders.

Our people never just "took" what they wanted from the Mother, but prayed and sang, and obtained permission, to touch even a blade of grass, because it was their Brother or Sister with a life just as valuable as their own. We would never allow someone to just come and "take" our children from our camp to do with as they wished, would we? It is because of the love each life had for the other. This is the relationship of our people with the Mother Earth.

My recommendation to you is this. If you find it hard to think this way, and understand how it was with our people, and still is, go and find someone who can lead you in the right direction, and who can teach you a song and prayer. Then you will begin to understand, because the Spirit of Creation will touch you, and move you, and will not understand it by looking through your eyes. You will need to "perceive" the Teachings through your heart. Then you will be strong enough to interpret Indian values and Teachings with some accuracy. Then you will be in a position to illustrate what you are taught. Understanding Indian People is not something you can see with your eyes.

My Brother and Sister, there is nothing more important today, than to get the information right. There are thousands of textbooks in our schools today, which do not tell the truth about our People. Our children believe these things, unless someone comes along, and sets them straight with the truth.

Our work as curriculum developers and teachers requires us to deliver information in the form the Elders would deliver it. Full of Life, full of Love. A comforting and strengthening delivery system, which will guide them to their true self and away from the "melting pot" where individual identity is forbidden.

They can never be the beautiful child, the Indian child, unless they are allowed to be alive in accordance with their Creation, and become everything Creation intended for them to be . . . not what I want them to be, or what you want them to be.

As an Eagle grows, he is allowed to grow according to the Way he was Given by our Creator, and he will grow to be everything he was meant to be. Can we accept less for our Indian People, who are a Brother and Sister to the Eagle?

We cannot accept less for our People.

SHIELD EXERCISE

Many of the Indian Nations carry shields. On the shields are painted the owner's accomplishments, great feats, name, clan, dreams, visions, and so on.

In the past, a stranger could enter a camp, see a shield, and know who it belonged to.

Amongst some of the people, there were shields which represented the people as a whole, and special and Sacred shields such as Peace Shields and War Shields.

The shields are "mirrors," and reflect what they represent from the owners to whomever they meet.

Use a circle to draw symbols which represent who you are, what your dreams are, what your accomplishments are, the "visions" in your life, and what family you come from or represent. When you are finished, share it with someone.

STEREOTYPING EXERCISE

Make a list of words or phrases that place Indian People in a "stereotype" situation (e.g., "Indians get a check from the government each month."). Write a statement explaining how that phrase damages Indian truth and reality. Follow this statement with another statement that describes how you would change the phrase or word into another phrase or word which would eliminate the negative effect.

1. _____

damages Indian truth and reality by:

_____

_____

_____

What I would do to reverse the damage:

_____

_____

_____

_____

_____

2. _____

damages Indian truth and reality by:

_____

_____

_____

What I would do to reverse the damage:

_____

_____

_____

_____

_____

EXAMPLES OF CULTURAL LESSONS

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HOGAN

CULTURAL CONCEPT: Hogan is the traditional home of the Navajo.

GRADE LEVEL: K-3

SUBJECT AREA: Social Studies, Navajo Culture

GOAL: To understand the traditional home of the Navajos.

OBJECTIVES:

1. Students will be able to recognize the Hogan.
2. Students will be familiar with their grandparents' traditional home.

CULTURAL LESSON:

The Hogan is built with cedar or pine trees, and cover with dirt or clay. It is built so it has 6 or 8 sides. Cedar bark is also used as insulation for the roof. The Hogan is built so as it will withstand rain, wind and snow storms. It is built on level ground with the doorway always facing the east. The chimney is built at the center of the roof. Our grandparents use the Hogan to live in, to hold religious ceremony and family meetings. Within the Hogan there is a fire place in the center. In the wintertime the meals are prepared inside the Hogan. But during the summer it is done outside under a shade of nearby trees. There is no window in the Hogan. Candles or an oil lamp was used for lighting the single room of the Hogan at night.

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STUDENT ACTIVITIES:

1. Have students tour a Hogan.
2. Have students build a Hogan with sticks and clay.
3. Have students draw a picture of a Hogan.

EVALUATION ACTIVITIES:

1. Hold a group discussion about a Hogan.
2. Have students write a story about a Hogan in their own words.

RESOURCES: Handbook of North American Indians, Volumn # 10, 530-531 Smithsonian Institute.

DEVELOPED BY: Bobby J. Willie, P.O. Box 148, Thoreau, New Mexico 87323.

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ZIA SUN SYMBOL

CULTURAL CONCEPT: The Zia sun symbol is very common to the people of Zia Pueblo in the state of New Mexico.

GRADE LEVEL: 4-6

SUBJECT AREA: Art/Social Studies

GOAL: To understand the meaning of the Zia sun symbol.

OBJECTIVE: Students will be able to explain what each line and circle represents in the Zia Sun symbol.

CULTURAL LESSON:

The Zia sun symbol of New Mexico is a very important and common symbol in the entire state of New Mexico. The sun symbol originated from a well-known artist who lived in New Mexico. The sun symbol is found on the New Mexico state flag, which is yellow and red.

The symbol is commonly used as a form of decoration on public buildings (tribal, city, county, and state). It is widely used in New Mexico as ornamentation, on stationery, pueblo architecture and numerous forms of the arts media.

The four red lines on each side of the circle represent the following: a) Four seasons - spring, summer, fall, winter, b) Four stages of life - childhood, youth, adult and old age. c) Four times of day - morning, noon, evening, night, d) Four directions - north, east, south, west.

The red circle signifies the completeness (no beginning, no end = eternity). The red color represents the sunsets, land and the mountains. The Zia Pueblo community is truly proud of its Pueblo symbol and its contribution to the people of New Mexico. The symbol is shared by all the citizens of the great state of New Mexico, the "Land of Enchantment."

STUDENT ACTIVITIES:

1. Have students conduct a class discussion of the Zia sun symbol and its representation.

2. Have students take a field trip to the State Capital and various sites in New Mexico to get a clear picture of the Zia symbol.

3. Have students make an individual Zia sun symbol using a collection of materials (construction paper, tissue, cloth, legumes, etc.)

EVALUATION ACTIVITIES:

1. Have students list the meaning of the lines and circle represented on the sun symbol.

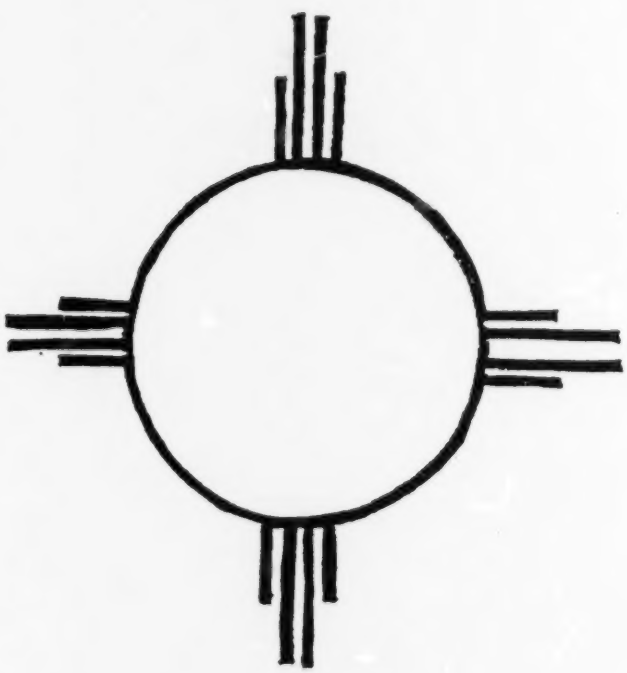
2. Have students display their art work on the classroom walls.

3. Have students write a report on the most interesting Zia sun symbol ornament they observed on the field trip.

RESOURCES:

Libraries
Teacher handbooks
State of New Mexico Blue Book
Tribal offices
Books
Indian Pueblo media (visual field trips, social studies, handbooks, history books.)

DEVELOPED BY: Charlotte M. Garcia, Principal, Zia Day School, Pueblo of Zia, San Ysidro, New Mexico 87053.



HOW THE WUK-CHUM'-NEE WORLD WAS MADE

CULTURAL CONCEPT: Oral history, such as creation stories, influenced the Yokuts' viewpoint about life.

GRADE LEVEL: 9-12

SUBJECT AREA: Social Studies and/or Language Arts.

GOAL: To understand how legends influenced the Yokuts and other American Indian tribes.

OBJECTIVES: Students will learn one Yokuts' legend.

CULTURAL LESSON:

This story was told by Tawp'-naw. Tawp'-naw was born on the Kaweah River in the old village of Coach-nah'-men.

First this world was only the sky. A large tree grew in the sky. Only Tro'-khud, the Eagle, and his son lived here. Tro'-khud became tired of flying around and lying in the sky alone. He said "I am going to make the world." Then he made the world, all covered with water.

Then Tro'-khud made Saw-wah'-ket, the turtle. Next he made all the bird and animal people who could swim and dive in the water.

Tro'-khud did not make any other kind of people at first, because there was no place for them to go. Everything was water.

Then Tro'-khud said, "We must have another kind of people." So he made Wee-hay'-sit, the Mountain Lion; Wec'-itch, the Condor; Lem'-sk, the Prairie Falcon; E-wa'-it, the Wolf; Ki-'yoo, the Coyote; Ow'-ih-chuh, the Fox; Tong'-ud, the Wildcat; Oo-pe-a'-s, the Dove; and Mo-ho'-o, the Black Bear. They all lived together in the tree for a long time. Tro'-khud was the Headman. Next in authority was Trem'-trim, his son. Then came Wec'-itch, Wee-hay'-sit, E-wa'-it, and Ki'-yoo. Ki'-yoo was the lowest headman. He was mean and sneaky and spoiled everything. Tro'-khud saw that they could not live in the tree with Ki'-yoo, so he decided to make some land.

Tro'-khud said, "We must have something of which to make the land. Saw-wah'-ket, the Turtle; Cho-koo'-ko, the Teal Duck, Tahl'-cha, the Mud Hen; Wahk', the Pelican; - all you people have to dive down into the water and get something I can use to make the rest of the world."

All of the diving people tried hard to go to the bottom of the water and find something to use to make the rest of the world. None of them could get near the bottom of the water. Finally Saw-wah'-ket, the Turtle, said, "I am going to the bottom this time and get something."

So Saw-wah'-ket dived down and down and down until he was far beyond all of the other divers. Then his front paws struck something soft and he closed both of them tightly. He caught a little mud in each paw and started back to the top with it. He almost drowned getting back and when he reached the top he could not swim.

Tro'-khud, the Eagle, saw Saw-wah'-ket come up and he flew down and took him up in his claws so he would not drown. He opened Saw-wah'-ket's paws and took the mud he had found.

Tro'-khud and Wee-hay'-sit mixed the mud with Troi'-uk, seed of the Shepherd's Purse plant. They put the mixture in Coi'-wus, the ceremonial mortar and allowed it to stand for six days. Then the mixture had swelled until it filled the mortar. All of the water people crowded around under the tree. The other people in the tree crowded around Tro'-khud. All wanted to know who was to be allowed to spread the mud and Troi'-uk seed to make the land. E-wa'-it, the Wolf, said, "Let me spread it." So Wee'-hay'-sit said, "All right, you can do it." While Mo-ho'-o, the Black Bear, held Coi'-wus, the Mortar, E-wa'-it took some of the mixture in his hand. He asked We-hay'-sit, "Which way shall I throw it?" Wee-hay'-sit said, "First to the South, then the West, the North and the East."

E-wa'-it did as he was told. By night of the seventh day the water began to go away. At the end of six more days it was all gone and the mountain, Ti-up'-in-ish, at Lemon Cove was dry.

Tro'-khud, the Bald Eagle, sent Oo-pe-a'-e, the Dove, out as Win-at'-un, the messenger. He was gone all day. When he returned, he said, "The water is gone. Only some lakes are left."

Everyone crowded close to hear what Oo-pe-a'-e had to say. They all listened to what he said. Then Tro'-khud said, "Everything is all right. We will go down to the new land." Then the tree came down to the land by Ti-up'-in-ash and became Trah'-tah, the Oak Tree, the first tree in the world. Then Tro'-khud made all the rest of the bird and animal people.

These first people lived on the Kaweah River a long time before our people, the Wuk-chum'-nee came. They had a bird and animal village at Ti-up'-in-ash, the little pointed hill near the station at Lemon Cove.

This village was called Sho-no'-yoo. When Mi'eh, the Wuk-chum'-nees came, the old-time people went away to the mountains and plains and left Sho-no'-yoo for us. Our people were living there when we were children.

STUDENT ACTIVITIES:

1. Have the students compare and contrast the Yokuts' creation story with the creation stories of other American Indian tribes.
2. Have the students write a report about their findings.
3. Have the students write and present a play about their favorite origin story.

EVALUATION ACTIVITIES:

1. Have each student write a report about his own or another American Indian tribe's creation story. Focus on content.
2. Evaluate students on their general participation and the content of their play presentation.
3. Oral presentation will be graded on content and visuals.

RESOURCES: Latta, F.F. California Indian Folklore pp. 13-15 (Publisher and date unknown).

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HANDOUT A

Tro'-khud	Eagle-headman
Trem'-trim	Eagle's son
Saw-wah'-ket	Turtle
Wee-hay'-sit	Mountain Lion
Wec'-etch	Condor
Lem'-sk	Praire Falcon
E-wa'-it	Wolf
Ki-yoo	Coyote
Ow'-ih-chuh	Fox
Tong'-ud	Wildcat
Oo-pe-a'-s	Dove
Mo-ho'-o	Black Bear
Cho-koo'-ko	Teal Duck
Tahl'-cha	Mud Hen
Wahk'	Pelican
Troi'-uk	Seed of Shepherd's Purse
Coi'-wus	Ceremonial morter
Trah'-tah	Oak Tree

SEAWEED AND GUMBOOTS

CULTURAL CONCEPT: The Tlingits have always enjoyed the many riches available in and near the sea. Seaweed and gumboots are two of these riches.

GRADE LEVEL: 3-4

SUBJECT AREA: Science, Health

GOAL: Students will learn to gather and prepare seaweed and gumboots.

OBJECTIVES:

1. Students will identify both black and ribbon seaweed when fresh and when dry.
2. Students will be able to list the steps in gathering and preparing seaweed.
3. Students will be able to identify gumboots on a beach.
4. Students will be able to explain how to harvest and prepare gumboots.
5. Students will be able to explain how seaweed and gumboot are of nutritional value.

CULTURAL LESSON:

The Tlingit people live in the coastal areas of Southeastern Alaska. This is a region rich in natural resources. A trip to the beach can yield many foods. Some foods can be harvested year-round, and others, only at specific times. This lesson will pinpoint two types of food for study: seaweed and gumboots.

There are two different kinds of seaweed harvested by the Tlingits, black and ribbon seaweed. These are picked off rocks in certain areas during the spring of the year, usually in May. The picking is done only on certain beaches at very low tide. The black seaweed grows on rocks and looks dark green when fresh, turning black when dried. The gatherers pull the seaweed off the rocks and stuff it into bags for transporting home.

The next step is to spread the seaweed out on large cloths in the sun to air-dry. When it is partially dried, it is put through a grinder and chopped into small pieces. The chopped stuff is again spread out to dry in the sun.

When thoroughly dried, the black seaweed is stored in closed containers in a cool, dry place. If it is completely dried, it will keep indefinitely.

It can be eaten as a snack, or in cooking. Seaweed soup with salmon eggs is a traditional favorite. This soup is made by putting some seaweed into a pot of very hot, almost boiling water to which a small amount of seal oil has been added. Boiled salmon eggs are then added along with salt and soy sauce to taste. The soup is ready as soon as it is heated through.

Ribbon seaweed preparation does not include the grinding. A favorite method of preparing this type is to singe it on a hot stove or griddle and eat it quickly.

Both types of seaweed contain a considerable amount of iodine, the mineral necessary for the proper functioning of the thyroid gland.

Another traditional Tlingit food gathered from the beach is gumboots. These are called chiton by non-Natives. Gumboots are found clinging tightly to rocks in tide pools. They can be harvested year-round. Knives or other sharp tools are used to pry the gumboots from the rocks. Preparation includes steaming for a short time, peeling off the eight small bony plates on the backs of the gumboots and finally, cleaning out the insides. The gumboots are then ready to eat, often dipped in seal oil.

STUDENT ACTIVITIES:

1. Interviewing: the students will interview an adult to find out more about seaweed, gumboots, or another subsistence food. They will write down and share with the class what they learned.

2. Mapping: the students will show, on a map of the Hoonah area, where the good gumboat and seaweed beaches are. A resource person from the community will come to the class to help with this activity.

3. Research: the students will investigate the tides. What makes high and low tides?

4. Field Trip to Beach: students will go to the beach to identify and pick gumboots and seaweed.

5. Food Preparation: students will prepare and eat the gumboats and seaweed. Make seaweed soup.

6. Art: the students will cooperate in making a mural showing the following scenes: seaweed and gumboots on a beach; people harvesting both; people going through; the seaweed preparation steps.

EVALUATION ACTIVITIES:

1. Students will write about and illustrate one of the foods studied; or

   Students will write about and illustrate a time when he/she went gathering seaweed and gumboots; or

   Students will explain in writing and pictures the gathering and preparation process of seaweed and gumboots.

2. Evaluation can also be done by observing students' participation during the gathering and preparation activities.

RESOURCES:

Forest Service Report #179, 1983, "The Subsistence Lifeway of the Tlingit People."

Heller, Christine A, Cooperative Extension Service, University of Alaska, 1976, "Wild, Edible and Poisonous Plants of Alaska."

Juneau Adult Education Center, "The People's Recipe Book."

Kinney, Jean and Cle, "What Does the Tide Do?", Young Scott Books, New York, 1966.

Community elders.

Mickelson, Belle, Animals of the Sea and Wetlands, Alaska Sea Grant Report.

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